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BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.—THE NEXT ANNUAL MEETING of the Association will be held, under the Presidency of Sir C. LYELL, F.R.S., &c., at BATH, commencing on Wednesday, September 14. Notices of Papers proposed to be read at the Meeting should be sent to the Local Secretaries at Bath (C. Moore, Esq., C. E. Davis, Esq., Rev. H. H. Winwood, or to the Assistant-General Secretary, G. Griffith, Esq., Oxford). On and after August 15 until September 5, Life Members who intend to be present at the Meeting may receive their Tickets by applying to the General Treasurer, and returning to him their Life Member's invitation circular; Annual Subscribers who wish to receive their Tickets must return their invitation circular with 11. enclosed to the General Treasurer (W. Spottiswoode, Esq., 50, Grosvenor-place, London, S.W.). The Executive Committee at Bath will elect New Members and Associates, on the following conditions:—

I. New Life Members for a composition of 101., which entitles them to receive gratuitously the Reports of the Association which may be published after the date of payment.
II. New Annual Subscribers for a payment of 21. for the first year. These receive gratuitously the Reports for the year of their subscription, and for every following year in which they continue to pay a subscription of 11., without intermission.
III. Associates for this Meeting only for a payment of 11. They are entitled to receive the Report of the Meeting at two-thirds of the Publication Price.
Ladies may become Members on the same terms as Gentlemen, and Ladies' Tickets (except for Ladies only) may be obtained by Members, on payment of 11.
After September 9, personal application for Tickets must be made at the Reception Room (the Pump Room), Bath, which will be opened on Monday, September 12th.
Members and others who wish to obtain information about the Local arrangements are requested to communicate with the Local Secretaries at Bath.

ROYAL AGRICULTURAL SOCIETY of ENGLAND.
GREAT SHOW of HORSE, CATTLE, SHEEP, PIGS, and AGRICULTURAL IMPLEMENTS, at NEWCASTLE-UPON-TYNE, JULY, 1864.

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MONDAY, JULY 13, 10s. 6d.
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For further particulars, see Programmes, which may be had on application to H. HALL DARE, Secretary, 15, Hanover-square, London, W.

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84, Old Bond-street. JOHN NORTON, Hon. Sec.

ARUNDEL SOCIETY.—A Chromo-lithograph from the Fresco of Christ among the Doctors, by Leoni, at Verona, is NOW READY, as an Occasional Publication.—Price to Members, 21s., to Strangers, 36s.
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H.R.H. THE PRINCE OF WALES, K.G.
President.
The Most Hon. the MARQUIS CAMDEN, K.G.
The ANNUAL MEETING, for 1864, will be held at WARWICK, July 26 to August 2, under the Presidency of the LORD LEIGH, Lord Lieutenant of the County of Warwick. Programmes may now be obtained here daily.
Museum of Antiquities, Works of Art, &c., will be formed, and Excursions will be made to objects of archaeological interest in the neighbourhood of Warwick.
Office of the Institute, 1, Burlington-gardens, W.
June 24, 1864.

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QUEEN'S COLLEGE, CORK.
SESSION 1864-65.

TRICULATION and SCHOLARSHIP EXAMINATIONS.
On Tuesday, the 14th of October next, will be held in the College, an Examination for Matriculation, and for Scholarships, viz:—
Eight Senior Scholarships of the value of 401. each; and Forty-two Junior Scholarships, varying from 201. to 2501. each; and to fifteen of which first year's Students are eligible.
For Prospectuses and further information apply to the Registrar of the College.
Signed by order of the President,
ROBERT J. KENNY, Registrar.

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88, Kensington-square.—For Tuition in the Classics, Division, 12 Guineas per annum; in the English Division, 9 Guineas; in the Preparatory, 6 Guineas.—Prospectuses on application.

THE GOVERNMENT'S INSTITUTION, 34, SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Public, Gentlemen, and Principals of Schools, to her REGISTER of ENGLISH and FOREIGN GOVERNMENT, TEACHERS, COMPANIONS, TUTORS and PROFESSORS. School Property transferred, and Pupils introduced in England, France and Germany. No charge to Principals.

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38 Pensioners.
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FREDERIC ANDREW, Secretary.
Office, 10, Poultry, E.C., July, 1864.

W. M. THACKERAY.—The following Noble-men and Gentlemen have applied to the Very Reverend the Dean of Westminster for permission to erect in Westminster Abbey, a MEMORIAL to the late WILLIAM MAKEPEACE THACKERAY:—
Richard Andell.
Robert Bell.
John Blackwood.
James Bradbury.
Dr. John Brown.
Shirley Brooks.
Sir Arthur Buller, M.P.
Robert Carruthers.
Henry Cole.
Winifred Cooke.
Charles A. Collins.
John Crawford.
Thomas Crewick.
E. S. Dallas.
Charles Dickens.
John Dickenson.
J. H. Dillon.
Joseph Durham.
Sir Chas. L. Eastlake.
Alfred Elmore.
M. P.
Robert M. Evans.
H. J. Foley.
Thomas Fraser.
Sir William Fraser, M.P.
Lord Granville.
Alexander Munro.
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Charles Neate, M.P.
Gordon J. O'Connell.
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Andrew Russell.
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George Smith.
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Clarkson Stanfield.
J. Fitzjames Stephen.
Sir Charles Taylor.
Tom Taylor.
Martin Thackeray.
Anthony Trollope.
Sir W. W. Vaux.
William S. Welsby.
Erasmus Wilson.

The Dean of Westminster having granted the desired permission, Subscriptions in aid of the object will be received (only) by Messrs. ROBERTS, LUNCE & Co. 15, Lombard-street, E.C.
Immediately on the closing of the Subscription, a list of the Contributors will be published, and they will be invited to a Meeting for the purpose of deciding on the necessary arrangements.
SHIRLEY BROOKS, Kent-terrace, Regent's Park, Hock, Sec.

TRAVELLING COMPANION.—A CLERGYMAN (age 31), about to visit Switzerland and the Italian Lakes with his wife, would TAKE CHARGE of TWO YOUNG GENTLEMEN, starting August 5th, for Six Weeks.—H. F., Mr. Pickering's, 186, Piccadilly, W.

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Applications for Prospectuses to be made to the H. C. MARTIN at the School; or to Rev. GEORGE BARRIN, M.D., Congregational Library, Blomfield-street, Finsbury, E.C.

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WEST-LONDON SCHOOL OF ART (in connexion with the Department of Science and Art, South Kensington Museum), 204, GREAT PORTLAND-STREET, W.

Established 1862.
A PUBLIC MEETING will be held in the NEW GALLERY of this School on WEDNESDAY EVENING, the 20th inst., when the PRIZES will be presented to the successful Students by A. J. B. BERESFORD HOPE, Esq., LL.D. D.C.L. F.R.S., President of the School.

The Chair will be taken at 8 o'clock punctually. There will be an Exhibition of the Works of Art to which the Prizes have been awarded.
The Committee invite those interested in the School to see its progress during the past year.
Ladies are invited to be present.

* In the late Government Examination of the Students, 150 Papers in "Time-Drawing," done before the Art-Inspector, obtained the mark "Good"; and of these 74 were distinguished by the mark "Excellent." In the ordinary Studies of the Pupils, 21 were awarded Medals, and 8 "Honourable Mentions"; and subsequently, in the National Competition, the large proportion of 3 National Medallions and 1 "Honourable Mention" were awarded.

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LONDON, SATURDAY, JULY 16, 1864.

LITERATURE

Memoirs of Richard Whately, Archbishop of Dublin. With a Glance at his Contemporaries and Times. By William John Fitzpatrick, J.P. 2 vols. (Bentley.)

Miscellaneous Remains from the commonplace-Book of Richard Whately, D.D., late Archbishop of Dublin; being a Collection of Notes and Essays made during the preparation of his various Works. Edited by Miss E. J. Whately. (Longman & Co.)

THE man in Cavendish Square. By such contemptuous mode of expression did Sir Joshua Reynolds make reference to his rival, George Romney, who was residing in that locality, when a man was born there, in 1786, who died last autumn, after fighting a harder fight, and achieving a more exalted reputation in his own vocation, than was accomplished by either Romney or his great rival in his profession.

Whately was of an ancient English family, the members of which had long been remarkable for their talents in administering to the diseases of soul or of body. His father was a Bristol prebendary, and Richard Whately followed his father's example, but much more his own inclination and convictions, by entering the Church. At the age of thirty-three he was heard of as a Fellow of Oriel, and was talked of as author of 'Historic Doubts relative to Napoleon Buonaparte,'—a book written in pleasant ridicule of the German Neology. His fame increased by his commentary on Archbishop King's 'Predestination,'—went on increasing by his eight Bampton Lectures, 'On the Rise and Abuse of Party Feeling in Matters of Religion,'—and it helped him to the Suffolk living of Halesworth in 1822, and to the Presidency of St. Alban's Hall and Professorship of Political Economy in 1825. Six years later, to the consternation of many, and the gratification of more, he passed from the Suffolk village church to the archiepiscopal throne of Dublin, with all its subordinate ecclesiastical appendages. At this time he was known far and wide for his writings on certain difficulties in the Scriptures,—on the revelations therein made concerning a future state,—on the errors of Romanism,—on political economy in connexion with religion,—and, chief of all, for his work on Logic, which, for the first time, popularized the subject, and enabled students to comprehend the nature, bearings, causes, and consequences of that which they were studying. His foundation of the chair of Political Economy in Dublin University, of which Mr. Isaac Butt was one, at least, of the more brilliant Professors, was among the many benefits he conferred on Ireland during his reign. But while he effected so much for men, he was perhaps still more usefully employed in the task of writing books for children and young people; and he never ceased to look on these little books as the most likely to reflect credit on him, of all the works of which he was the author. His death took place in the autumn of last year, after an archiepiscopal career of much brilliancy, trouble, success, failure, and eccentricity.

Never, too, had archbishop to encounter such fierce opposition as Dr. Whately. He stood alone by Peel when that statesman favoured Catholic emancipation; and the Orangemen hated him accordingly. His horror of the sweeping denunciations of Calvinism rendered him odious in the sight of the Evangelistic part of his clergy. He was warned that going to Ireland would imperil his life. The present Bishop of Exeter acknowledged that so good

and great a man, one who more dearly loved truth, was not to be found; and he added, he knew of none less worthy to be created an archbishop. The bigots on both sides were aware that Whately would counsel them to maintain peace and Christian charity towards each other. They were not inconsistent, for what would become of bigotry and its profits, if peace and charity were to be in the ascendant? Whately advocated cheerful Sabbaths, and his enemies cried "Sacrilege against the Lord!" He thought that children should only pray when they understood their prayers, and that Sunday should be a joyous day to the little ones,—therefore, that they should have joyous sports after due observance of the solemnity of the day. For saying this there rose a shout against him as if he had suggested infanticide: and for this, as well as for equally innocent causes, his enemies cried, "Ah, Sabellian!"—"Fie, Pelagian!"—"Away with the Socinian!" And they groaned in spirit that there was no Council of Ephesus to afford them the pleasure of stoning him in the pillory! This wicked Archbishop even held, before Dr. Colenso, that a serious African chief, anxious to become a Christian without giving up his dozen wives, had better be received under his own stipulations than lost to the Church; and you might have thought, from the outcry of his enemies, that the prelate had denied the authenticity of Holy Writ. They made little scruple of asserting as much; for, had not the Archbishop sported with infallibility when maintaining the infallibility of the inspired text, but doubting the infallibility of the translations, or the infallible interpretations given to the translations by men whose sense seemed to him to be anything but sound. His indomitable courage and freedom of speech offended all prejudiced persons when such boldness and liberty convinced them against their wills. In his days the Orangemen used to paint and bedizen the statue of William the Third in Dublin; Whately counselled them to let the custom die out at once and for ever. "Even the pagans," he said, "would not paint their trophies!" And they disliked him for his advice and his sarcasm.

He practised the charity he inculcated, and had such brotherly affection for honest, gentlemanlike, and scholarly Roman Catholic priests as well as for Protestants in holy orders, that he was looked upon as a sort of renegade by the less expansive of heart. With the Romanist Archbishop Murray he was on terms of the warmest friendship—the men respected each other; but other men would have been better pleased if Whately had looked on Murray as MacHale of Tuam looked upon Whately, whom the "lion" would gladly have seen burning in front of St. Jarlath's. It has been noticed, that although Whately and Newman had been on terms of the closest intimacy at Oxford in early life, they lived as utter strangers when, in later years, they resided face to face,—one in the archiepiscopal palace, the other in the "Catholic University" in Stephen's Green. This was not of Whately's heart, but of Newman's pride. There was many a Roman Catholic who followed the old archbishop to his grave; but the brother of his early years, the partner in his early labours, the friend who had gloried in his friendship, the pupil who had learnt to think and to follow out thought under his instruction, held aloof, and no more cared to pay the last mark of respect to the noble associate of his early manhood than if Whately had been the outcast which MacHale held him to be in common with all Protestants.

In such wise was treated the noble man

of whom Mr. Fitzpatrick has become the biographer; and as a sign that the hostility of the dwarfs is not defunct because the giant they once dreaded is himself dead, we may notice the fact, that a severe attack on his anti-Calvinism was made ere he was buried, and that Mr. Fitzpatrick was advised to use the hatchet and tomahawk as the only suitable weapons to be employed in any matters connected with Archbishop Whately. It would have been as justifiable in such counsellors to have advised a personal assault against Lord Brougham, when he presided at the Social Science Meeting in Dublin, on the ground that he had first recommended Whately to Lord Grey as the most worthy to be presented to the Queen for the dignified and responsible post of Archbishop of Dublin. The hatchet-and-tomahawk men were of those who could not bear the prelate's "rough and ready" ways with them, by which he sought not to maintain a superiority, but to establish an equality between them. Whately understood them better than they did him. He knew them when they fawned on him; and he aptly answered to one who congratulated himself on not having joined in stoning his Archbishop, "Truly, you only held the clothes of those who did!"

As a preacher, Whately was peculiar without being distinguished, and successful where his matter was superior to his manner. By one of five sermons preached at Oxford, in which he pronounced Christ to be the only priest under the Gospel, he thought he had anticipated "the great revolution in religious opinion which afterwards swept Oriel clear." On the occasions when he preached extempore, he entirely forgot himself, and remembered only his message. Once this entire forgetfulness was carried so far, that in rolling forth his vigorous volume of thought, "He worked his leg about to such an extent, that it absolutely glided over the edge of the pulpit, and hung there till the conclusion of his homily." In later days he became more passive:—

"As a preacher, Dr. Whately can hardly be said to have been popular in Dublin, although his sermons were not without some guarded admirers. 'He had none of the arts of the rhetorician,' writes one of his clergy, 'except it be the art to conceal art, and be able to speak with the utmost simplicity and freedom from excitement; never declaiming or "attitudinizing." 'As to his style of pulpit oratory it was free from all verbiage—his composition appeared to have been judiciously chiselled and planed down to the most exquisite smoothness and symmetry,' observes a pupil of his own. 'It was a piece of mosaic or inlaid-work, or a tightly close-fitting chain of reasoning: lose one link, you found it difficult to supply the meaning.' We fear it must be confessed that, whether from want of taste or other causes, the nods which greeted many of Dr. Whately's profoundly speculative sermons in Dublin were of a somniferous rather than of a generally acquiescent character. The Dublin Protestants would not, or could not, appreciate him. He made no distinction between the simple congregation of a parish church and the learned auditory at Oxford, who used to mark, note, and inwardly digest, those wonderful Bampton Lectures which first really raised him to fame. But the unsleeping vigilance of the preacher had always ready a startling paradox, to rouse, when necessary, the drooping attention of his audience. 'If Jesus Christ were now on earth,' he once said, 'there are many professing Christians who would call him a Latitudinarian!'"

His Dublin congregations had an admiration for such discourses as 'Blair's Sermons,' once so popular, and, we will venture to add, so deservedly popular, with a people who, wishing to be led, desired to understand the words and the ways of the leader:—

"Dr. Whately's flock liked practical sermons; but he declared war to the knife against all such sermons. 'Any Christian minister,' he said, 'who should confine himself to what are sometimes (erroneously) called "practical sermons,"—i. e. mere moral essays, without any mention of the peculiar doctrines of Christianity,—is in the same condition with the heathen philosophers, with this difference, that what was their misfortune is his fault.'"

Perhaps the pleasantest portions of the book are those which describe the peculiar habits of the deceased prelate. From youth to age, he accustomed himself to strong exercise. His 'Elements of Logic' was begun to be built out of thoughts born of a constitutional walk, when he was accompanied by three uncompromising looking dogs, in whose society he took intense delight. From first to last too, from the preface to his 'Elements of Logic' to the supreme joke which foiled a dull man, he told more truths than were palatable, and gave offence accordingly. Even Dr. Newman, with whom, as we have said, he began life as a loved father in intellect, and opposite to whom he ended it, when both dwelt in Stephen's Green, with a disposition to love his neighbour such as Newman did not possess, even Dr. Newman had from him a rebuff in return for expressions of gratitude at Whately having acknowledged, in the preface to the work on Logic, the value of Newman's aid in that work:—"He wrote back to the effect that I ought to take care what I was saying, for the time might come when I should not be so much pleased as I was then to have my name associated with his."

Whately was of the great family of smokers, and his pipe, when its little volcano was extinct, served him for a book-marker. In summer-time he might be seen, of an evening, sitting on the chains of Stephen's Green, thinking of "that," as the song says, and of much more, while he was "smoking tobacco." In winter, he walked and smoked, vigorously in both cases, on the Donnybrook road; or he would be out with his dogs, climbing up the trees to hide amid the branches a key or a knife which, after walking some distance, he would tell the dogs he had lost, and bid them look for it, and bring it to him. At table, whether as host or guest, he was a supreme talker: wit, humour, learning, pun, fun, sense and nonsense, he poured forth with few of the "brilliant intervals of silence" which other talkers impatiently longed for. It was perilous work to grapple with him; but we think that, in contending with an adversary, he often did what is done in warfare, prepare the pitfalls, into which he saw his foeman tumble, with infinite laughter on the part of the auditors. When merely "smart" people, like Lady Holland, snapped at him, as Mr. Fitzpatrick remarks, "their teeth only met sparkling granite." There was something of a Johnsonian rudeness about him, with exaggeration, for in a drawing-room Whately would, in his forgetfulness, lean back in his chair, in front of the fire, and plant his feet nearly as high as the chimney-piece. At the council-table, his heels would sometimes be where his colleagues' heads were—on the table itself. Chairs perished at his coming, for he used them ruthlessly in argument, and the carpet suffered from one of his tricks of whirling the chair round on one leg, while he was speaking.

A hard thinker, he required compensating sleep. Man from first to last is fighting a battle with Death through the tissues. These are wasted by labour, but as long as they can be fully renewed by food, the man lives and is well. Otherwise, he decays and dies. So with the brain; it weakens under continued protracted labour, particularly at night. Sleep

restores it to strength and fresh inclination and capacity for work. If sleep fail to do this, or if sufficient sleep be not allowed for the repose and invigorating of the brain, its powers decay, and even insanity may supervene through over-work, especially at undue times. No one knew this better than Whately, who may be said to have slept as fast as he could. Idle people are not to take this as a justification of their sluggishness. When Whately felt fatigue from over-taxing the brain in the daytime, he would close his books, and a quarter of an hour after you might have seen the following instructive spectacle:—

"The first occasion on which I ever saw Dr. Whately (observes a correspondent) was under curious circumstances. I accompanied my late friend Dr. Field to visit professionally some members of the Archbishop's household at Redesdale, Stillorgan. The ground was covered by two feet of snow, and the thermometer was down almost to zero. Knowing the Archbishop's character for humanity, I expressed much surprise to see an old labouring man in his shirt-sleeves felling a tree 'after hours' in the demesne, while a heavy shower of sleet drifted pitilessly on his wrinkled face. 'That labourer,' replied Dr. Field, 'whom you think the victim of prelatical despotism, is no other than the Archbishop curing himself of a headache. When his Grace has been reading and writing more than ordinarily, and finds any pain or confusion about the cerebral organization, he puts both to flight by rushing out with an axe, and slashing away at some ponderous trunk. As soon as he finds himself in a profuse perspiration he gets into bed, wraps himself in Limerick blankets, falls into a sound slumber, and gets up buoyant.'"

On these occasions, or when he was simply grafting in his garden, Archbishop Whately always wore an apron, one of his old episcopal silk aprons that was "too shabby to wear in ordinary." We are told that he was "most economical in his dress, hated all luxuries, loved frugality," and that "in dispensing charity he was nobly lavish." In his charities, indeed, he upset all his own rules of political economy. Where there was a worthy man to be relieved, Whately relieved him, though at the cost of 1,000*l.*; but he took care to know that he was worthy, lest by making a sacrifice for one who was *not*, he should have the less power to make it for one who was. To that extent his political economy in private charities was superbly correct. The detected undeserving, of course, denounced him as a flinty-hearted curmudgeon. Over such a man they could obtain no advantage by cant. Indeed, no man could. When a certain "Bishop of O—" was overstepping all bounds respected by sincerely religious persons, Whately interrupted his hyper-pious breathings, by asking him the price of cabbages! The inflexible justice with which he visited others, he practised himself. He was cheerful, but not sanctimonious; strangers to all influence were nominated by him to livings, and knew not wherefore; but Whately had made a note of their merits long before there was a vacancy. He had five chaplains, all of whom he put in the way of becoming bishops, which dignity all have reached; but to his own son, Edward, after being fifteen years in orders, he gave one of the poorest livings in his gift, that of St. Werburgh's, Dublin. Thus he dealt with men, and he was as much concerned earnestly in his dealings with children; as, for instance, when he wrote a series of copy head-lines for the writing-books of the pupils in the National Schools:—

"These copy-lines, from which we select a few, are thoroughly characteristic, and unmistakably Whatelyan. An explanatory note is occasionally added to each. A little personal feeling, or pique, sometimes peeps out, but always prettily. It only

needs, perhaps, 'Hard words break no bones,' to make it a complete Whatelyan code. 'A man will never change his mind, if he has no mind to change.'—'The brighter the moon shines the more the dogs howl.'—'Some say "the moon does not regard the barking of dogs." It is a curious propensity in most dogs to howl at the moon, especially when shining brightest. In the same manner it may be observed, that any eminent person who is striving to enlighten the world is sure to be assailed by the furious clamour and abuse of the bigoted and envious. This is a thing disgusting in itself (as the howling of dogs is an unpleasant sound); but it is a sign and accompaniment of a man's success in doing service to the public. And if he is a truly wise man, he will take no more notice of it than the moon does of the howling of the dogs. Her only answer to them is, "to shine on."'

The Archbishop always maintained that there was no truth in the poet's assertion, that "a little learning is a dangerous thing"; and supported himself by the remark that a child may be taught that nettles sting when it would be wrong to teach him the whole science of botany. Now and then, great as he was, he got a Roland for his Oliver:—

"The head-master of one of the Model Schools complained that some of the officers intrusted with the inspection of the schools were unduly officious, and not qualified for the duty. 'Surely,' said the Archbishop, 'but one can judge plum-pudding without being a cook.'—'True, your Grace,' retorted the head-master, 'one is not, on that account, qualified to go into the kitchen and take the cook's place.'"

How he sported philosophically, the following is a sample:—

"A favourite play with Dr. Whately, (writes a correspondent,) was pencilling a little tale on paper, and then making his right hand neighbour read and repeat it, in a whisper, to the next man; and so on until everybody round the table had done the same. But the last man was always required to write what he had heard; and the matter was then compared with the original retained by his Grace. In many instances the matter was hardly recognizable, and Dr. Whately would draw an obvious moral; but the cream of the fun lay in his efforts to discover where the alterations took place. His analytical powers of detection proved, as usual, accurate, and the interpolators were playfully pilloried."

On a very common worship, we are told that—

"Mammon's throne was ill served when in Archbishop Whately's presence. He weakened its influence and grasp around rather by the scorch of his caustic wit than by any violent muscular effort to subvert the one or unlock the other. 'Many a man,' he said 'who may admit it to be impossible to serve God and Mammon at one and the same time yet wishes to serve Mammon and God; first the one, as long as he is able; and then the other.'"

The strongest engine is said to be only as strong as its weakest part; but it is not so with minds, otherwise there was a weak part in Whately which would have marred all his usefulness:—

"Many years ago he became an enthusiastic believer in mesmerism. Its various ramifications under the names of od-force, biology, and animal magnetism, he embraced with equal devotion. He often spent whole days in concentrating the analytic powers of his mind upon the consideration of their bearings. He was delighted with the idea, and could speak or dream of nothing else. He went from one extreme to another, until he avowed an implicit belief in clairvoyance, induced a lady who professed it to become an inmate of his house; and some of the last acts of his life were excited attempts at table-turning, and enthusiastic elicitation of spirit-rapping. He never was so happy as when eliciting outbursts of this sort. Instead of laying spirits, like the prelates of old, he boasted of being able, like Yorick, 'to set the table in a roar.' On mentioning to a friend some extra-

ordinary circumstance connected with clairvoyance, he expressed incredulity. 'But you have the evidence before you,' replied the Archbishop. — 'But the evidence may be deceived?' said his companion; 'and I frankly avow that I am a complete sceptic of everything connected with clairvoyance.' — 'Do you presume to limit the power of the Almighty?' — 'No; but does your Grace go so far as to assert that a miracle has been performed?' — 'No miracle at all,' he went on to say; 'only the operation of a natural law.' His companion was posed."

Among his weak points were—his idea that clergymen were not called upon to attend cholera patients; his illogical contempt of medicine, save in a homeopathic form; his small respect for mathematics, and his detestation of the system of capital punishment, in reference to which he maintained that every man who was hanged was a proof that the object of the system, which was to deter, had failed; whereas it is a proof that it failed only in that particular instance:—

"The ticket-of-leave system found little favour in the Archbishop's sight; and he lost no opportunity to make a cut at it, and if he could contrive to make the sarcasm cut two ways the joke was all the pleasanter. The Rev. Mr. M'Naught and others, having forsaken the Anglican Church, joined the Sectaries, and finally came back to the Anglican Church again. Dr. Whately quietly remarked, 'I hope they are not going to send us ticket-of-leave clergymen.'"

The one great failure in life of the Archbishop was in the break-down of his favourite system of National Education, which was opposed alike by vehement partisans of all churches,—each section thinking that too much favour was shown to the other. He saw in the system the regeneration of Ireland, without disturbance of the churches; by its signal of failure, when one of his books was suppressed, and he consequently retired, he saw that all was lost, and that domestic calamity hurried him to the grave:—

"All through his life it was his prayer—and often he had asked the prayer of others also—that God would leave him his reason to the last, or, as he expressed it, 'would let him live no longer than he should be alive.' His prayer was answered. His faculties remained unimpaired, under the lowest extreme of bodily prostration; he was himself in intellect and mind up to the end. We have heard another chaplain say, that one reason of the horror with which Dr. Whately regarded an imbecility of mind was, lest he should be induced in hours of mental weakness to administer the duties of his office in a way from which in the full vigour of his intellect he would have recoiled."

What followed was not seemly:—

"At an auction of the Archbishop's effects, in December, 1863, it awakened some emotions to see his Grace's fine stock of wines sold by Cant, and distributed in unpenurious samples among the unwashed, who, impelled by curiosity, had come to the sale, but left nothing except innumerable expectations on the Palace carpets. Coarse voices and coarser jokes, stimulated by liquor, soon became unpleasantly loud, and awakened, as we have said, strange emotions, when contrasted with the feast of reason and the flow of soul which had so often filled the same apartment. The scene to which we allude took place in the dining parlour, where the Archbishop's wine-glasses, drinking chalices, silver dish-covers, plates, decanters, coasters, liquor-stands, and other relics of bygone conviviality were huddled together in promiscuous confusion. Leaving the dining room, we saw the Archbishop's fine travelling carriage—built by Hutton—sold for 11*l.*, and his dog for as many pence!"

As Mr. Fitzpatrick glances at the Archbishop's contemporaries and times, we will give a taste of his quality in this way by exhibiting the following portrait of an Irish peer:—

"Lord M—, as we are informed by Mr.

Daunt, had obtained his title, during a venal period, in gracious recognition of some dexterous traffic in parliamentary votes; and he was as unprincipled in pecuniary as in political transactions. When Lord Kerry's house in Stephen's Green was for sale, a Mrs. Keating ambitioned to become the possessor of a pew attached to it, which she erroneously assumed belonged to Lord M—, and waited upon him to negotiate a purchase. 'I am not aware that I own any pew in St. Ann's,' said Lord M—. 'Pardon me,' replied Mrs. Keating, 'I find your Lordship has one; and, if you have no objection, I am willing to buy it.' Thus appealed to, Lord M— threw out no further obstacle. A bargain was struck; he took the money; and on the following Sunday Mrs. Keating, in an imposing suit of rustling bombazine, sailed up the nave to take possession of her pew; but the beadle, with much firmness, interposed, and, in reply to her explanatory remonstrances, declared that it was 'the Kerry pew,' and had never, at any period, belonged to Lord M—. The lady, smarting under the combined consciousness of the trick and the slight, retired with considerably less inflation than she had advanced, and lost no time in waiting on Lord M—, in the hope of obtaining some redress. 'My Lord,' she began, 'as regards the pew at St. Ann's.'—'Oh,' interrupted the peer, laughing, 'you may have twenty more pews on the same terms.'—'Pray don't add insult to injury, my Lord; you must be aware of your mistake, and that you really never held any pew in St. Ann's.'—'I told you so in the first instance,' replied Lord M—. 'Under all the circumstances,' proceeded his fair visitor, 'I trust your Lordship will kindly refund the money.'—'Impossible, my dear madam; it's gone long ago.'—'But your Lordship's character.'—'That is also gone,' exclaimed Lord M—, leaning back in his easy chair and laughing immoderately. The money was never returned, and Lord M— subsequently obtained an unenviable notoriety for selling the commissions of a regiment of militia in which he was colonel; and when upbraided with the act by the Lord Lieutenant, coolly replied, 'Your Excellency always told us to assimilate the militia as far as possible to the line. In the line, commissions are sold.'"

It is time that we should close this—the best of the biographical works which we owe to Mr. Fitzpatrick. Abounding with anecdote and illustrations of past times, it is sure of reaching a second edition. We would therefore suggest that it would be well if the biographer suppressed altogether the bias of his own politics and religious faith. There is no ground for saying that Ireland is the Cinderella of her haughty sisters; and there is violation of good taste in speaking of the Protestant clergy of Ireland as "Parsondom." The author, moreover, is too fond of alliteration; and he is too ready, in crediting the Archbishop with wit, to receive as his, some of the oldest jokes that ever figured in jest-books. The following, however, merits to be noted as positively Dr. Whately's, because it has been ascribed to many other persons:—

"Soon after the introduction of the convict system to Ireland, a gentleman known and respected as an ardent advocate of reformatories boasted to a friend who occupied a responsible office in the Irish government, that he held the system in such high estimation that he employed no servants in his house but those who had passed some time in a reformatory. The party so addressed was much struck by the information and its significance, and, with suitable impressiveness, he communicated both to the Archbishop. His Grace listened attentively to the recital, and, at length, quietly observed: 'Your friend will waken some fine morning, and find himself the only *epoon* left in the house.'"

The following indicates how the Archbishop could occasionally come to wrong conclusions:

"'Cultivate not only the corn-fields of the mind, but the pleasure-grounds also,' was a motto of Dr. Whately's. This cultivation was often a labour rather than a luxury. His hilarity was not always

the result of happiness. 'Gay spirits,' he once said, 'are always spoken of as a sign of happiness, though every one knows to the contrary. A cockchafer is never so lively as when a pin is stuck through his tail; and a hot floor makes Bruin dance.'"

—As if Bruin and the cockchafer were, under such circumstances, in gay spirits, or even looked as if they were.

The 'Miscellaneous Remains' is emphatically a "charming book." It is not burdened with "nothings," as Southey's *Commonplace-Book* is; but it affords us as perfect an idea of the Archbishop's mind as Mr. Fitzpatrick's volumes do of the outer man, his ways, habits, sayings and doings. It is not a case here of

You have her body, I her mind;
Which has the better bargain?

—for there should be no division. To the readers of each work we may say that their pleasure will be rendered more perfect by study of the other.

The Epochs of Painting. By R. N. Wornum. (Chapman & Hall.)

ALTHOUGH Mr. Wornum, with modesty that cannot be wholly genuine, styles his present performance a biographical and critical essay on painting and painters, it is really an elaborate, though general, survey of the history of Art from the earliest to the latest periods; including those of ancient Egypt, India, China and Ionia; proceeding through the careers of the Greek painters proper, with a glance at the men whose works were found at Pompeii; giving space to the Roman artists, the mediæval illuminators, and so going onwards through time; bestowing the largest share of attention upon the great Italian masters of the *cinque cento*, until we are landed in the present age and at a period so recent as that of the death of Mulready. Living artists are not named.

The work itself is a much enlarged and improved version of those earlier publications by the same author, which are known by the same name, the latest of which was prepared in 1859 for the Oxford Middle Class Examinations. So greatly enlarged is the present production that it is in effect almost a new work, and contains a vast mass of matter not available for earlier issue, derived, as it has been, from the discoveries by continental writers of facts relating to artists and art. Mr. Wornum styles this book an essay on painting and painters of all times and many places; we are bound, however, to say that he has been a little wilful in his choice of subjects, and although speaking of all times, he has given the smallest share of his attention to some of the most interesting phases of pictorial art. For example, the later Roman and Byzantine painters in mosaic, and those who succeeded them in Italy in the latter part of the thirteenth and the early years of the fourteenth centuries, are treated within scanty limits. The school of painters in mosaic deserves profound consideration, not alone on account of its having filled a certain space in the procession of artists through time, but because, despite some technical shortcomings, many of which are rather apparent than real, many of its motives and most of its designs are worthy to be placed high, and illustrate one of the most interesting classes of Art.

The section in Sir C. Eastlake's edition of Kugler's 'Handbook' which treats of the Byzantine and Romanesque mosaicists, is really serviceable to the student, and no manual can be considered complete which does not treat of mosaic painting. We cannot discover, even with the aid of Mr. Wornum's excellent index, any reference to so great an artist as Torriti, who wrought the mosaics in the tribunes of St. John Lateran and Sta. Maria Maggiore, in

Rome. Mr. Wornum does not seem to exclude mosaic-painting from his catalogue of arts upon principle; indeed, his remarks on those of ancient Rome are valuable, although these works are infinitely inferior in Art-value to those of Venice, Lombardy and Rome, in the middle and so-called dark ages. Tasi comes in for a scrap of a sentence, and Gaddo Gaddi is named as a mosaicist. To our ideas, a history of Art which dismisses without special mention the invaluable mosaics in the apse of San Vitale, Ravenna, is incomplete, although it contains a general admission that works of the centuries which expressed themselves by mosaic-painting are not without claims to notice.

The history of the art of painting upon glass is another of the branches of knowledge which demands attention from writers of handbooks such as that before us. Some of the dictionaries of painters condescend to relate a few particulars of a subject which occupied for two centuries at least so many of the most admirable colourists known to us; but no modern English handbook,—unless it be M. Labarte's account of the Debruge-Dumenil Collection, which has been translated into English as a 'Handbook of the Arts of the Middle Ages,'—says a word on the subject. This book of M. Labarte's, although most valuable so far as it goes, does not take the high point of view the subject deserves.

In receiving from Mr. Wornum an account of Art, however general in its character, we should have been thankful for some notice vouchsafed to that of an early period in our own country. It was not inferior in Art-value to many of the foreign phases which the author treats at length. On a vast number of our ancient church-walls remains of ancient Art exist, which deserve, to Englishmen at least, a word of notice and a glance of interest. Mr. Wornum gives the name of William Austen, maker of the tomb of the Earl of Warwick in the Beauchamp Chapel, as the one celebrated artist of old date in this country. Surely Torrell, maker of Queen Eleanor's tombs, and Willielmo de Hibernia, who received thirty-five marcs for making the five figures on the Cross at Northampton, were not unworthy of mention with Austen, who lived a century and a half later than they did, and were far superior, as artists, to him. Mr. Wornum's readers would have been glad to know whether the painters of the ancient mural works to which we have referred were, in their instructor's opinion, Englishmen or not. The works in question are, taking them with others, by no means unworthy of notice; most of them, we believe, are of English workmanship, and we commend a life-sized 'Christ upon the Cross,' which is in the refectory of the Cistercian house at Cleve, Somerset, as an excellent example of the kind of work to which we refer. We should be unjust to the author if we allowed it to appear that he is either indifferent to or ignorant of the value of the ancient phases of Art; indeed, his admissions on this head are surprisingly liberal. He says, "The whole period from the establishment of Christianity in the fourth and fifth centuries until the revival of the arts and letters has been familiarly styled the Dark Ages. There can, however, be scarcely a question that the darkness is somewhat reciprocal; that is, the Dark Ages are those of which we are ignorant—the darkness is more subjective than objective."

Mr. Wornum has taken up a particular line in writing the present book, and he prides himself upon the value he has imparted to his treatment of the subject by the care he has bestowed upon the collection and verification of dates. He does himself less than justice if he wishes

us to believe that the highest merit of his book is to be found in this direction of inquiry. Although it is, to compare like with like, inferior to Kugler's Handbook as edited by Sir C. Eastlake, we know no book of the class which can be read with less fatigue than this one. The author, limited in all digressions by the space at command, has contrived to give to his work a character which is, in its results, very different from the vague generalizing of a system-hunter, the bony dryness of a dictionary-maker, or that monotony which distinguishes books wherein the catalogue aspect predominates. Dates are doubtless of extreme importance in the history of such a subject as this; and to be able to put one's finger upon a fact of that nature, verified by a painstaking authority, is indeed a privilege.

We have said that Mr. Wornum does himself less than justice in basing the claims of his book upon the attention he has given to dates. This is proved by the fact that some of his criticisms are, within certain limits, bold and intelligent. Of Michael Angelo's 'David' he writes discriminately, after allowing the difficulty of making a figure out of a block of marble which another artist had injured; these are his words: "The magnitude of the figure seems to have biased the judgment of the Florentine critics of the time, when they pronounced this figure, certainly an outrage on ordinary human proportions, to be a triumph of art, rivaling the great efforts of antiquity. It shows the unique powers and facilities displayed afterwards by Michael Angelo in many of the parts; but those parts belong neither to each other nor to the body; head, neck, ankles, feet and hands are monstrous for the body."

Mr. Wornum's account of the effect of Michael Angelo's 'Last Judgment' upon Art, through the feebleness of his successors, is interesting. "This great work," he states, "appears to have contributed chiefly to hasten the decline of Art. Hosts of copyists and mannerists arose, who, possessed, from this great example, with a mania for representing the naked human figure, sacrificed almost every beauty, quality and motive to the paramount desire of anatomical display, and apparently imagining the perfection of design to exist in violent action and muscular protuberances, imitated only the manner, while they persuaded themselves that they had acquired the art of Michael Angelo."

The author's sketch of the life of Raphael is good and well studied; he does not, however, exercise upon the Cartoons the same discriminating critical powers which are shown in other parts of his work. Had he done this he might have effected good service in showing what really is the merit of those highly popular works, and done justice to Raphael for what was clearly his intention in designing them, exalted his readers' ideas of their powerful disposition of masses in the compositions, their singularly vigorous expression of motion and grand grouping. These are the qualities at which Raphael aimed in these works; he was far too wise a painter to expend Art-power of the more delicate kind upon designs which were to be translated by the weavers of Arras in silk, worsted, and gold thread. Such an application of critical power would have gone far to explain the indifference of the Papal Court towards these Cartoons, after it had received the tapestries which were wrought from them; it would certainly throw a light upon the cause of Raphael's receiving only 150*l.* for the series of ten great works, while he got not less than 400*l.* for what he did in a single chamber of the Vatican. That the glorious artist of the Stanze, of the Sposalia, and the Madonna di San Sisto should have the greatest share of his fame, with one nation, at

least, of his admirers, based upon imaginary refinements in the Cartoons to which they have no pretensions, is one of the strangest things in the history of popular Art.

The limits which seem set to our author's critical perception have not allowed him to feel heartily and thoroughly some of the noblest qualities of Art. His estimate of Albert Dürer is not so high as the extraordinary genius of the man deserves. Mr. Wornum writes rather tamely of Dürer's powers of invention, but he does not seem to perceive that in those "powers of invention" was one of the mightiest of human intellectual gifts, such as rank the great Nuremberger with Leonardo da Vinci, with Shakspeare, and with Dante. Imagination, penetrative or receptive, is not Mr. Wornum's strong point, and he is thereby disqualified as a critic of the greatest masters of Art, but he is not on that account a less safe guide for those who care only to walk amongst tangibilities and desire to appreciate the chronology of design.

Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII., preserved in the Public Record Office, the British Museum and elsewhere in England. Arranged and Catalogued by J. S. Brewer, M.A. Vol. II. (Longman & Co.)

In two big Parts of one volume Mr. Brewer has made an addition to his Calendar of State Papers during the reign of Henry the Eighth. The time covered is three years; the pages covered are upwards of 2,000. The Preface is as long as an ordinary octavo volume. The two Parts, in mere weight of paper, are nearly as heavy as an ordinary man.

The papers now calendared by Mr. Brewer are a very small portion of the State documents which illustrate the reign of Cardinal Wolsey; that is to say, in precise terms and dates they record the public history of England from 1515 to 1518. Wolsey was already Archbishop of York and a chief favourite with his master in the first of these years. The interval sees him Cardinal, Commissioner, Councillor, Lord Chancellor, godfather to the Princess Mary, administrator of Tournay, Bishop of Bath, Legatus in conjunction with Campeggio. We see him, in these years, not only pushing his own fortunes with a singular zeal and rapidity,—taking pensions from Milan and Paris, begging rings from the Pope, employing the King's treasures for his own ends, avaricious for grants in money and in land, intriguing for a bishopric in Spain and for a red hat in Rome,—but also promoting the marriage of Charles Brandon with the French Queen, patronizing Erasmus, discussing treaties of peace with France, issuing his evil May-day commands, buying pictures and tapestries for his galleries, building palaces at Charing Cross and at Hampton Court, and founding lectures at Oxford. On a thousand sides of the busy world we find the Cardinal active, incessant, originitive; oppressing us with his magnificent presence, with his keen insight, his audacity, his genius, his good sense, his subtlety, his selfishness and his miraculous powers of labour. It is only in such papers as we have now in hand that the secrets of his great ascendancy in England can be read.

The most romantic passage of his life during these three years, though not the one most precious in his own eyes, was the marriage of Charles Brandon to Mary Queen of France.

How Mary, the sister of Henry, being deeply in love with Brandon, not without her brother's privy and consent, was nevertheless taken from her burly and handsome gallant, and given away, like a bit of land or a box of angels, to Louis

of France, is well known, the incidents having figured in a thousand histories and romances; but it is not so well known that before Mary was sent away to become a great Queen, she had a passionate interview with her royal relative in the palace of Eltham, when she told him of her love for Brandon, and her resolution to be his wife, at any and every cost. That scene must have been in the finest style of high comedy. The Princess was handsome, wilful, and eighteen. She wanted to marry Brandon, a gay young fellow, a great rider and joust, and a sad squire of dames. She said she would not marry an old man, with a foot in the grave and old enough to be her grandfather. Henry stormed and coaxed; the interests of his country and his government required her to go to France. Louis was a worn man, it was true; he was only fifty-three; but in that time of hard living and hard fighting men shrank into their graves at an age when they would now be rising into celebrity and aspiring to hold office. Our rising men, our poets, our judges, our politicians, our generals and admirals, are of sixty or seventy years' ripeness. We think it a stroke of fortune if a man gets a command before he is a sexagenarian. But in that age, as Mr. Brewer reminds us, life wasted and waned apace. Men were worn out at sixty. Henry the Seventh, Maximilian, Francis the First, Charles the Fifth, Cardinal Wolsey, all the leading spirits of the time were in their graves at sixty. But there were obviously two sides to such a consideration in the eyes of a girl like Mary. If King Louis was not likely to live long, the fact, her own affections having already gone elsewhere, might help to reconcile her to the match. By consenting she would become a Queen, and sit on one of the greatest thrones of Europe. Her sobs and cries were of no account; to Paris she must go; with the consolation, if her pledge were given, of having her English lover as an escort. But she would not yield, except on her own terms. If she married this time to please the King her brother, she was determined that it should be understood between them that, when death made her a widow, she should be perfectly free to marry whom and when she liked. If she pledged herself to Louis, she would only do so on a promise of being redeemed by Brandon. On these terms she was willing to go; and on these terms, Henry not unwillingly giving way, she ultimately went to the arms of her royal spouse.

Louis may be almost said to have died in his honeymoon.

Then came the question of what course she would take, or might be compelled to take. As Queen of France, she was not quite free to follow her own bent. The new country, the new sovereign, had to be consulted as to what she might do, and might not do, in her capacity of Queen of France. The relations of the new King to her were full of doubt; for Mary was very fair and Francis very gallant. It is certain that he pestered her with many attentions; and that she represented these as gross, and not to her honour.

To compel Francis to desist from his suit, whatever may have been his object in making love to her at such a time, she exclaimed, "Sir, I beseech you that you will let me alone, and speak no more to me of these matters; and if you will promise me by your faith and truth, and as you are a true prince, that you will keep it counsel and help me, I will tell you all my whole mind." Francis giving his royal word, she then told him of her affection for Brandon, and of the understanding with her brother that she might wed where her heart was already given as soon as Louis died.

Francis must have been glad to hear this news; for the presence of a young and beautiful Queen-widow in Paris would have been a costly and troublesome addition to his Court; while her marriage to either Charles or Maximilian would have been yet more embarrassing to his affairs. Her dower as Queen of France was large. There were plaguey questions about her jewels and residences, the charges for her royal outfit and her recent voyage; all of which it would be easier for him to settle with the wife of a private gentleman in London than with the consort of a mighty prince in Brussels or Vienna. At a thought his mind was made up; willy, nilly, Mary should be Brandon's wife.

On Louis's death being made known in London, Wolsey sent Brandon to Noyon to congratulate Francis on his accession. Before he left England, Brandon got from the King a promise that his suit to Mary should be favourably entertained, and, as far as the King was able, that it should be made acceptable to the Council. Wolsey was in the secret of his love and of his hope. Francis received the ambassador with smiles and courtesies; and after the formal harangues were over, he sent for Brandon into his bedroom, where he said to him, "My Lord of Suffolk, so there is a bruit in this my realm that you are come over to marry with the Queen, your master's sister." Surprised at this assertion, for Brandon believed that no man except the King and Wolsey knew of his love for Mary, he stammered out a denial: entreating Francis not to impute to him so great a folly as to come into a strange realm and marry a queen there without the consent of the sovereign. "I ensure your grace," he added, "I have no such purpose, nor it was ever intended on the king my master's behalf, nor on mine." Francis replied, that if Suffolk would not be plain with him, he must be plain with the Duke; and then informed him that Mary herself had broken the matter to him, and that he for his part had promised "on his faith and truth, and by the troth of a king," that he would do his best to help her. Brandon saw that Francis was informed of what had passed, for he spoke of many things which no one in France but himself and Mary could have known. He affected, however, to be much afraid of Henry, and implored the King of France to use his good offices in mollifying a master whom his presumption would be sure to offend. Francis promised that he would write to his good brother of England in behalf of the two lovers.

Wolsey and Henry were kept informed of every word that was spoken. Henry seems to have enjoyed the comedy very much. Wolsey told the Duke that he had laid his letter before the King, who was mightily pleased by his success with Queen Mary. He added, "The King and I think it good that ye procure and solicit the speedy sending unto his Grace of the letters from the said French king." Henry had not changed his mind since the droll scene at Eltham, and was willing enough that the Duke and his sister should have their way. "The King," said Wolsey in the same epistle, "continueth firmly in his good mind and purpose towards you, for the accomplishment of the said marriage, albeit that there be daily on every side practices made to the let of the same, which I have withstood hitherto, and doubt not so to do till ye shall have achieved your intended purpose; and ye shall say, by that time that ye know all, that ye have had of me a fast friend."

When they came to Paris, Brandon saw the Queen, who evaded answering him as to how Francis had behaved to her. She merely said he had been in hand with her about many

things; that she had told him Brandon was coming over to Paris, and that he had then desisted from his suit.

In every Court of Europe there were hubbub and scheming about the young and beautiful Queen of France. All the princes in Christendom, many who had wives as well as some who had none, began to dream of possessing La Reine Blanche and her great dower. Francis had a mind for her himself; the soothsayers having predicted that Queen Claude would not live long. The Duke of Bavaria, the Prince of Portugal put in claims. Charles began to think of her again. Even Maximilian, of the empty pockets, fancying it would be no bad thing to get a heap of money by making Mary his wife, sent for her portrait, sat over it in ecstasies for half an hour, and wrote to the King of England, advising Henry to send for her out of France.

Henry, on seeing so many openings for his sister, may have wavered in his plans for letting her be united to a subject. But Mary could not waver. Brandon or a convent,—such was her answer to all entreaties, all menaces. "If you will have me married in any place save where my mind is," she wrote to her brother, "I will be there where your grace nor none other shall have any joy of me; for I promise your grace you shall hear that I will be in some religious house, the which I think your grace would be very sorry of, and your realm also."

Brandon's enemies in London used the vilest acts to thwart his love. They had employed two friars, Father Langley and another, to poison her mind against her lover, pretending that he had studied forbidden arts and had dealings with the devil. But these tricks of his enemies only made her love him the more, and desire to hurry on her union with him. In fact, she compelled him, like a genuine Tudor as she was, to marry her at once and defy the whole world. They were privately married in France, and the rite was consummated before a single person of English blood was aware of the event. The Duke and the Queen had taken a lesson out of Henry's own book; his marriage with Catherine of Arragon having been as sudden and secret as their own.

Then came the explanations and apologies. Henry was hurt and vexed; not so much perhaps at the fact, though that was galling enough, as at the manner in which the deed had been done. His Council had not been consulted, his own consent had not been asked. His readiness to open such a question at the instance of Francis was a very different thing to forgiving a great and flagrant offence against his dignity and state. Wolsey fought off from Brandon's side, as if he thought the Duke had offended beyond pardon. Many of the Council called for condign punishment. At one moment it was not unlikely that the Duke would lose his head. Mary wrote to the King, her brother:—

"Sir, I will not in any wise deny but that I have offended your grace, for the which I do put myself most humbly in your clemency and mercy. Nevertheless, to the intent that your highness should not think that I had simply, carnally, and of any sensual appetite done the same, I having no regard to fall in your grace's displeasure, I assure your grace that I had never done against your ordinance and consent, but by reason of the great despair wherein I was put by the two friars . . . which hath certified me, in case I came to England, your council would never consent to the marriage between the said Lord and me, with many other sayings concerning the same marriage; so that I verily thought that the said friars would never have offered to have made me like overture unless they might have had charge from some of your council; the which put me in such consternation, fear, and doubt of the obtaining of the thing which I desired most in this world, that I rather chose to

put me in your mercy by accomplishing the marriage than to put me in the order of your council, knowing them to be otherwise minded. Whereupon, Sir, I put my lord of Suffolk in choice whether he would accomplish the marriage within four days, or else that he should never have enjoyed me; whereby I know well that I constrained him to break such promises he made your grace, as well for fear of losing me, as also that I ascertained him that by their consent I would never come into England. And now that your grace knoweth the both offences of the which I have been the only occasion, I most humbly, and as your most sorrowful sister, requiring you to have compassion upon us both, and to pardon our offences, and that it will please your grace to write to me and my lord of Suffolk some comfortable words, for it shall be the greatest comfort for us both."

What could the King, her brother, do? Henry loved her, and Brandon was his chosen friend. It might be very hard to forgive such wrong, and Henry drove a very hard bargain with his sister as to her crown and her jewels; but in the end the much-attached couple were forgiven; and to cover their disobedience and disgrace they were espoused once more at Greenwich, in the presence of Henry, Catherine, and a brilliant Court.

The romance ends as a romance should end by the laws of art. As the wedding guests leave the Greenwich chapel, the curtain goes down on Mary and her adventures. She appears in history no more. Like other heroines after the book is closed, she lives in the country, a good woman, a faithful friend, and a happy wife.

Royal Society for the Prevention of Cruelty to Animals. Thirty-Seventh Annual Report.
(Printed for the Society.)

THROUGHOUT the forty years of its existence, the Society for the Prevention of Cruelty to Animals has rendered so much valuable service to the country, that we sincerely regret to see it guilty of injudicious steps, which must necessarily lower it in the estimation of intelligent persons. On the question of vivisection the Society has not only quitted the special ground of its past labours, but it has assumed a reprehensible attitude towards the members of an honourable profession, and for the sake of securing the triumph of its own views, at the expense of science, has not hesitated to appeal to the prejudices of the ignorant and passions of the credulous. So long as the committee of this association aimed at a diminution of the needless sufferings inflicted upon animals, and, by legal prosecutions as well as moral influence, strove to protect the public from painful and demoralizing exhibitions of brutality, they worked within their proper province, and merited the praise which has been liberally showered upon them. But in their recent agitation with regard to scientific experiments on living animals, we have to lament an absence of the moderation, liberality, and sound judgment which have usually marked their proceedings. We are compelled to notice an attempt made by the Society's secretary to cast obloquy on the students and teachers of our medical schools. We shall not now go into the question as to the circumstances under which we should permit or encourage scientific experiments on the lower animals. It is one of high importance, and is surrounded with many difficulties. A satisfactory answer to it could not be given, till evil and good had been carefully balanced, till arguments for and against such experiments had been impartially stated, and dispassionately compared. Nor are time and patience the only conditions requisite for the solution of the problem. The case is not to be disposed of by per-

sons of ordinary intelligence and attainments, but by men of science whose special labours enable them to estimate the possible, the probable, and the certain results of the painful system of investigation, and to state with some precision how far the good results of the system might be obtained by less repulsive means. The present plan of experimenting on live subjects must stand or fall by its utility. If it can be shown, that by the sufferings of two or three hundred chickens or rabbits per annum, science can be put in a position to lessen the agonies of a countless number of men and women, writhing under the inflictions of disease, not many persons would be found to place the interests of a few fowls, of which the majority are doomed to a violent death for human convenience, above an incalculable gain to unborn generations of our race. We should not rate highly the benevolence of those lovers of poultry, who for the sake of saving a few ducklings from the pain caused by the anatomist's knife, would consign countless multitudes of their own kind to greater anguish. If no argument of necessity can justify us in putting animals to pain, no argument can justify us in putting them to death. Of course the question of the necessity of vivisection is one that deserves consideration: and far from wishing to stop discussion on so important a matter, we would press it upon the attention of those who are qualified to conduct it to a sound conclusion.

At the request of the Society for the Prevention of Cruelty to Animals, the case has recently been tried by the *savants* of Paris; and their judgment is adverse to the wishes of the Association. By all means, if public opinion requires further assurance on the point, let the case be reheard in London. Let motion be made for a new trial; and let the arguments *pro* and *con*. be fairly put before the scientific public of our country, and when a decision has been arrived at, apart from the influences of physical cowardice and weak sentimentality, let us abide by it. But we must protest against the attempt of a benevolent Society to catch a verdict from public feeling, and to defer the great interests of natural science and the still greater interests of humanity to the wishes of people who are the slaves of mere emotion. This is no question for indignation meetings: and when the secretary of a benevolent institution informs us that he is appealing to country newspapers and country clergymen to denounce the usages of scientific laboratories, we may take the liberty of saying that his benevolence is of a sort for which we have no respect. The official Report of the proceedings at the last annual meeting of the Society for the Prevention of Cruelty to Animals contains some instructive indications of the temper which at present prevails at the meetings of the Society, and also presents the arguments by which Dr. Benjamin W. Richardson met the more extravagant denunciations of scientific operations on living animals; but notwithstanding Dr. Richardson's cautious and conciliatory tone, the meeting gave unmistakable expressions of dissent from his opinions, and tumultuous applause was awarded to the two next speakers, who denounced the abominable atrocities perpetrated in the name of science. One of these speakers ventured to assert that Dr. Richardson's line of argument "was a vile and infernal doctrine, advocated by some few wild and enthusiastic men, who gloss its horrors over by saying vivisections are necessary for the good of science." The applause with which this statement was received, and the disrespect offered to Dr. Richardson's opinions, are but two of many signs that show the Society's inclination to howl down those who invite them to listen to

reason. Shortly after the annual meeting, the Society's secretary, writing to a morning paper, brought a sweeping charge of cruelty against the medical students of our London schools. He began by asking, "Is it true that almost daily an English 'Majendie is laying bare the roots of a poor dog's vertebral nerves?' Can we show that our medical students do not 'steal dogs, and entice cats into their lodgings, and repeat upon them the experiments they have witnessed the day before?'" To these insinuations Mr. Nunn, of Middlesex Hospital, replied "As for medical students, I will undertake to say, that were it known to his fellow-students that any one were guilty of the cruel amusements suggested by your correspondent, he would be instantly chased from the school to which he might belong." Most men in the accuser's position would have remained content with having vaguely aspersed the entire body of medical students and practitioners, and would have allowed Mr. Nunn's letter to go without rejoinder. But so bent was the humane secretary on establishing the ferocious cruelty of the medical profession, that he published a second letter, in which it is argued that though medical students are not by nature more brutal than other students, they are soon rendered callous by the degrading nature of their pursuits. "Medical students," observed this censor, "are not more cruel when they enter their profession than other students; but it is not to be feared that the shiver they endure at the first shriek of a wretched animal, tortured to illustrate a lesson, gives place, sooner or later, to perfect indifference?" The writer then goes on to argue that the surgeon's capability of enduring the sight of physical suffering is an indication that his sensibilities are blunted by his pursuits, and that he is beneath the moral level of those who faint at the sight of blood or lose their self-command on hearing a wail of agony. Need we remind readers that this reasoning would prove the veteran soldier to be an unfeeling monster when he is compared with the beardless ensign, who for five minutes feels his limbs unsteady and his heart beat fast, on marching into action for the first time. Of course an association cannot be held accountable for all the wild and intemperate acts of its servants; but, unfortunately for the reputation of the Society for the Prevention of Cruelty to Animals, the Committee, instead of calling their secretary to order, have indorsed his indiscretions, by publishing them in their Report.

Physiology of Writers and Artists—[*Physiologie des Ecrivains et des Artistes*, par Émile Deschanel.] (Paris, Hachette & Co.)

THE critic who pretends to be able to pass a ripe and complete judgment on the works of others, must, according to M. Deschanel, be able to take up a book, and, from the savour of it, to describe, not only the epoch in which it was written, but also the climate and the country wherein it was conceived. His perceptive and analytical power must go deeper yet. He must describe the race from which the author sprang; the sex, perhaps the age, but "certainly the complexion, the temperament, the humour; and—who knows?—the health." To the critic who can so far complete the physiological history of any author, from the book he has produced, the labour of eliminating his character, his education, his habits, his rank, and his profession from his printed page, will be child's-play. Since there are sapient wizards who can describe a man's character by merely examining his handwriting, why should not M. Deschanel be able to give us the colour of an

author's hair from his book? He takes as his basis Plato's definition of a man, as a soul making use of a body. Then he proceeds to develop what he conceives to be the influences of the body on the mind. We ought to see the body as well as the mind of an author in his books. With this idea before him, the author of this essay on "Natural Criticism" has filled nearly four hundred solid pages with examples of literary, artistic, and musical geniuses whose works, according to him, clearly described the external influences to which they were subjected; their race, their temperament, and their social condition. Without following the author through the wealthy list of his instances, let us dip upon him where he touches us. We are afraid that, if his French, German, and other instances have not a closer relation to the truth than his English examples can boast, his "Physiology of Writers and Artists" will not greatly promote the study of "Natural Criticism." His work, it is true, may enjoy a wide popularity in France, for the simple reason that he makes his native climate that where genius grows in perfection. D'Alembert said that Burgundy was the climate of mind and genius; happily situated, it enjoys a mild temperature, and receives only the kindly rays of the sun. The welcome degree of heat which makes its wines excellent, gives a just maturity to its intellects. In Montaigne, M. Deschanel sees a perfect Anglo-Gascon. His father being an Englishman, Montaigne derived his imagination, his wit, and his sensual richness from his Gascon mother, and only that which was practical, positive and egotistical in his character from his English father. His gold was French, his alloy English. Shakespeare, we are told, without knowing anything of Montaigne's descent, stole from him, as from a relative, "by instinct." M. Deschanel passes from the effect of climate on genius to that of sex. He quotes Marivaux, who said, "Style has a sex, and you can detect a woman in one sentence." The author not only detects the sex, but the nationality also, of a box of the ears as well as of a book. He describes the rap which the fair Bellamy gave an indiscreet gallant before a whole theatre. The actress has described the incident in her Memoirs. M. Deschanel quotes the passage as one that only an Englishwoman could have written. A Frenchwoman would never have put the incident in this form. "Remark," he adds, "that this Englishwoman is one of the most natural and sincere that ever existed," but we sniff the prudery always. For a hundred leagues round Albion that moral "tartine cant is on the wind." Having found "Uncle Tom's Cabin" unreadable, our theorist passes to a few more English female writers, among others, to the author of 'A Life of Madame Récamier.' This author, unfortunately, refers to the great mortality among women in India, on account of their too early marriages, and suggests that an inquiry should be made into the subject. This suggestion stamps the nationality of the book according to M. Prévost Paradol, as well as M. Deschanel. The latter exclaims, "An inquiry! This is truly English. Inquiries enter so much into their customs (and we should congratulate them on the fact), that they are introduced at every turn into their literature. The finest dramas of Shakespeare, his most tragic catastrophes, would not be complete without an inquiry. 'Quick! let the coroner be called,' even when the scene is in Denmark, as in 'Hamlet.' It has yet to be discovered whether or not Ophelia committed suicide, and whether she is worthy or unworthy of having Christian burial. At the end of 'Romeo and Juliet' there is an inquiry! At the end of 'Othello,' an inquiry! To French-

men this would spoil the *dénouement*; but to Englishmen it completes the truth, and satisfies the public conscience."

The age, the temperament, the character, and the professions of writers are treated, and the author enlivens his exposition with a copious supply of anecdotes and scraps of reading. He draws his illustrations from a hundred sources, old as well as new. He skips from Voltaire to Alexandre Dumas. *Apres* of the latter, who is supposed to have carried the stormy passions of his youth into his later life, he relates a joke made by the younger Dumas, who said, "My father is a big child whom I had when I was quite little." In another place the reader is told that M. Alexandre Dumas will relate to anybody who listens to him, that he owes his perpetual cheerfulness and brightness to a good stomach. This is in a chapter on hereditary physical and moral qualities. Herein Dr. Raspail is quoted as having truly said that Jean Jacques Rousseau in robust health would have been the darling echo of his century; whereas Jean Jacques sick, was the eloquent reformer of it.

The chapter in which M. Deschanel reviews the well-known book by Dr. Moreau on Morbid Psychology is interesting, as well as amusing. The Doctor, it will be remembered, comes to the conclusion that genius is a disease of the nerves; Balzac having described it as an intermittent fever. The chapter on diet and habits of authors is full of lively matter, in which not only Brillat de Savarin's celebrated book is recommended, but our attention is drawn to a quaint lecture by a certain Prof. Babrius, entitled 'The Influence of Wine on Civilization.' M. Deschanel admits us, here and there, into the intimacy of prominent contemporaries. We find that M. Michelet rises at six in the morning, and having swallowed some coffee, works till noon. He says that the coffee sustains him. "No," cries M. Deschanel; "it carries him away. We smell it in his style." Michelet attributes the revolutionary spirit of the eighteenth century to the introduction of coffee; and to the use of tobacco the cloudy condition of the French mind in these latter days.

Let English ladies judge how they are used in M. Deschanel's book. Where he speaks of musicians, he tells his readers (having first informed them that the Anglo-Saxon race has no musical qualities) "that the English, and especially English women, in music, as in morals, sing false naturally." A paragraph more, and we are dismissed with this defiance: "Tell me, I pray you," cries M. Deschanel, "who are the great musicians of England. America is even worse off. Read Alfred Assolant and Oscar Commettant." All we can say is, that if M. Assolant knows no more of America than he knows of England, the Yankees need not be disturbed by any criticism of his. M. Deschanel provides himself with a few neat bits of original ignorance with regard to us in addition to the stock which he has borrowed in various quarters. He tells his readers, for instance, that there are days in London when people hang themselves. A foot-note adds to this information that these days are during the winds and fogs of October.

Crowds of examples, all amusingly, if not correctly, presented to the reader, are, in short, grouped in chapters to sustain the fundamental idea of M. Deschanel's essay. His object is, as he describes it in a few words, "to show that in a page, or sometimes in less, of a work, from the general style and manner of a great writer, the critic may discover his temperament and his character; his habits and his profession; his age, and the state of his health; his social status, his race, his native country, his epoch,

and his physical and moral climate." At any rate, M. Deschanel has produced an odd volume. If the philosophy of it be weak, it is weak chiefly through the vanity that assumes the intellectual supremacy of France in every path of knowledge, in every highway and by-way of Art and Science. An anecdote quoted by M. Deschanel himself describes the spirit that pervades his volume:—"The Duchess of La Ferte said to Madame de Staël, 'I must own to you, my dear creature, that I find nobody except myself who is always in the right.'"

Norway: the Road and the Fell. By Charles Elton. (J. H. & J. Parker.)

THERE can be no doubt that as touring-ground the North "has the call" at the time present; and that "Italy," as a foolish person of quality said not long ago, "has gone off,"—that her voice of music is dead, and that her picture galleries, with one or two exceptions, are coming our way in instalments. The run on Norway will be quickened by this book. We have been too much used, Mr. Elton tells us, to regard the country as one laid out for the enjoyment of males alone, as too wild, rough and primitive to be accessible to female feet. Doubtless, there is a fair amount of hardship to be encountered, a considerable portion of the proverbial "peck of dirt" to be swallowed in the remoter nooks and corners of the country,—but not greater in quantity and quality than those which must be endured in a ramble among the Dolomite Mountains, or for which any one crossing Calabria or making the tour of Sicily must prepare herself. The Norse people seem as yet simple, kindly,—not extortionate or greedy for money, like the Swiss,—not maintaining for the excitement of wayfarers those charming, frightful brigands, who may interfere more than is agreeable with the pleasure of my lady and her maid on their Italian travels. The fare of the country, if coarse and monotonous, is not unwholesome nor antipathetic, as are to some the meats of the land of oil and garlic. The people have a desire of studying and admiring England and its products. They are "well up" in the works of Mr. Dickens, of course, and have heard of 'Jane Eyre' and 'Adam Bede,' and the novels of Thackeray and Marryat. The boys who drive the carriages delight in picking up our words by way of making themselves acceptable.

Here, however,—to show the other side of the shield—is an adventure on the Jötun Fjeld, in which the author's wife had no share:—one which may tempt those who have a positive pleasure in "roughing it," and which will afford the reader a fair idea of Mr. Elton's powers as a describer:—

"The hut of the hunter Paulsen lies in a small hollow between the spurs of the hills, and in rough weather is very liable to be snowed-up; even on the July day when I visited it the snow was knee-deep on the hills not very far above it. The master was away, so waiving all ceremony we wrenched open the door of his wretched house. Not a scrap of food could we find, except a lump of venison covered with tar and as hard as a stone, put by in the dusty roof. There was no milk or *fladbrod*, and, to crown our discomforts, it began to rain hard and we could not find any dry wood with which to make a fire. Lars began to gnaw at a very dry bone lying on the floor, while I smoked gloomily, much to his amusement, and at last went to bed without any supper. The wind blew in very freely through the wall, the deerskins above were semiputrid, and the earth of the bed was filled with ants, so that I could only get a succession of short 'sheep sleeps.' About 2 A.M. the hunters came home from the field without any game, having been on a poaching expedition against reindeer, which are not yet in season; and I was awaked by

hearing Lars laughing at the Englishman who had abused the *lidt hus*, and who required 'meat every day.' Both the men were good fellows, though Jan suffered from some cutaneous disorder which made it rather unpleasant to eat from the same dish, as we shortly did when the afore-mentioned bucket of deer's liver and lights had been exhumed. They slept on the floor rolled in the fresh deer-skin.

With the bleeding side out, and the hairy side in, it looked as if it would just have suited Bryan O'Lynn. The next day we drank some water in which the meat had boiled, and ate a trout which we caught early in the morning. The only other refreshment was the sweet goat-cheese scraped into water. It was sleeted hard when we commenced our walk, and most unwilling was Lars to move, but after a great deal of storming and threats of going alone, he grumpily took up his knapsack. A little way up the mountain is the Helle-Foss, a charming fan-shaped waterfall fed by a blue lake on the brink of the first plateau. By this time we had got to thin snow, which lay all round the lake with a pretty effect. Before we had got to the end of the lake and commenced climbing a short ascent, a snow-storm came on, which, however, could not shut out the view of the Memuru Glacier and peaks towering on our right hand. At the top of the hill we got a fair prospect, interrupted here and there by driving clouds over the Simle Glacier, and the peaks of Skarvdal behind us. On the west towards the Justedal Glaciers and the Sogne Fjeld we could distinguish the snow-peaks of Ran-dal, and before us were Galdhøpiggen and Glittertind, the twin monsters of the Ymes or Jötun Fjeld. * * An hour was spent in wading through snow about knee-deep and lying on round stones, which made walking a very precarious business; and then at the beginning of a long white slope we took leave of Paulsen, and gave him his modest fee. Lars Twigg now said that he knew his way perfectly, which seemed doubtful; but we stumbled on down snow and stones from the level of one black lake to another, till at last the snow was left behind, and there was nothing but some twenty miles of brown hill and valley to our destination. The lower part of the pass is called Uladal, and the 'tinder' of the same name had risen on our left for a long time, so that I was very glad when we turned down into the valley and left them for good. The view at this corner is very splendid. Three great cones of snow keep sentinel's watch at the head of the Visdal, the lower part of which we were to descend to the valley of Lom. On the other side of the gorge is the Yis-bræn, or glacier; and a little way on another hangs out over a cliff in mid air. This last and the three 'sugar-leaves' are the Tverbotten 'Horns and Glacier,' a part of Galdhøpiggen. We soon came to the foot of this king of Norwegian mountains, which is 8,400 ft. high. It rises straight out of the valley, and is covered with snow to its foot; from each side a glacier has crawled till they are now exactly opposite to each other, with not much space between to prevent their meeting in time face to face. No one has ever yet seen two glaciers meet, but I suppose in this case the effect would be to turn one down into the little Visa river which runs close below. There is a marvellously clean châlet opposite to the mountain, where we stopped to get milk from the young and lately married housewife, who appeared in a most picturesque dress. It is from this house that parties start to ascend Galdhøpiggen, which is by no means hard, to judge from the accounts given by some Oxford men in the Day-book at Rødsheim. The chief difficulty of this, as of most other Norwegian mountains, is in the multitude of round stones; sometimes these are of enormous size, sometimes just large enough to slip under the foot, but they are equally unpleasant in all cases. At nightfall we ended our long walk by the river-side at Rødsheim, a pleasant little inn in Lom parish, which was not then completed, but which ought by this time to be the resort of many travellers. Olaf Halvorsen the landlord is a clever and obliging man, who told me that he guided people over the pass to Fille Fjeld for about one-third of what Lars had got from me. I was tired and foot-sore, and the next day was rainy, so I spent it in a lazy way. After discussing a huge bacon omelette, followed

by pancakes and cheese, and looking through an American illustrated paper, I hobbled up the valley of the Bever River, which joins the Visa at this place, both being feeders of the Vänge Lake close by. This stream owes its name to an abundance of beavers in former times, (whence Bever-dal, Beverthun, &c.), but they are extinct now. Except in the wildest parts of Thelemarken and (it is said) a secluded part of Gudbrandsdal, none have been seen for a long time. If they were not extinct in other parts, this populous and thriving parish of Lom would hardly be the place for them. In 1845 the Storting passed a law forbidding any one to kill a beaver for ten years, but the rule came too late. There were no trout at Rødsheim, but Halvorsen said that there were plenty in a lake a few miles up Bever-dal; the water at Rødsheim is too cold and fresh from the glaciers for fish. The landlord was an original in his way. He taught himself English by reading 'Jacob Faithful' in the long winter evenings, and it was odd to hear a real person talk somewhat in the style of Captain Marryat's nautical heroes. I have heard that the Danes are more fond of Marryat's books than of any others, but I did not before know that they had entered the remote Norwegian valleys. Halvorsen's language was corrected and rendered less special and technical by constant study of the American papers which I mentioned. The rage felt here for information about America is surprising; and I have often been puzzled in my Geography before some Norseman discoursing glibly of the most out-of-the-world states and territories. They seem also to possess a special talent for learning English. It is not very uncommon to find boys teaching themselves our language by listening to the travellers whose horses they drive, and by asking each person to contribute a mite to his little store of English words. The girl at Maristuen and her cousin Ole at Nystuen, are both examples of this industrious and clever sort who have been their own tutors.

—There is hardship enough in the above, we imagine, to satisfy the most voracious appetite belonging to the Alpine Club!

Mr. Elton discourses pleasantly, with the air of one to whom the subject is not altogether new, on Norwegian superstitions; and devotes a chapter to krakens, sea-serpents, and the other marvels, long ago so attractively introduced to the world of wonderers by Pontoppidan. His book, in brief, is a seductive one; but somehow there does not seem such a thing as a dull book about Norway. Miss Bremer's 'Strife and Peace,' devoted to that country, is the best of her tales.

NEW POETRY.

Leah, Ecce Homo, and other Poems. By Edward W. Price. (Dalton & Lucy.)—More than half of Mr. Price's volume is occupied with a narrative version of the drama which the acting of Miss Bateman has made familiar to the public. The task here attempted is more difficult than it seems. A drama can rarely be converted into a good narrative poem except by such changes as are almost equivalent to a new and independent composition. In dramatic writing, dialogue, though at times of the highest importance, often takes its chief value from the look, tone or gesture by which the actor accompanies it. Viewed apart from given specialities of situation and emotion, the mere words of the dramatist are often written in invisible characters—characters which only flash into significance under the heat of a passionate interest. Mr. Price gives us the story of Leah, and makes some attempt to describe her feelings; but he is not equal to those touches of imaginative passion by which a narrative poet must supply the effects that a performer produces by a look or a glance. In the German drama of 'Deborah,' from which 'Leah' is derived, Mosenthal has delineated his heroine with an elaboration which an audience in this country would have found decidedly tiresome. Indeed, the success of 'Leah' amongst us must, to some extent, be ascribed to the judgment with which the English adapter condensed and other-

wise modified the original play. In a narrative poem something of elaboration in character-drawing is absolutely requisite. The persons of the story cannot live before us as they do upon the stage; nor can we learn what they are except from dialogue and description. Unfortunately, Mr. Price's 'Leah,' though written with effort, has neither the compact vigour of a drama nor the full exposition of a narrative. All playgoers will recollect the meeting of the wronged Jewess with the child of her former lover. This scene, as related by Mr. Price, may be quoted as a fair specimen of his powers.—

All hushed slept,
The fountain of her pity flowed again;
Past sins were buried, and she wept, she wept,
Sobbing as though 'twould ease her spirit's pain.
"What is your name, my darling? and is he,
Rudolf, your father?" (One short breathless minute,
Hours of being passed in sympathy,
Bearing the stamp of happiness within it.)
"Leah's my name"—she would have added more,
But she was hindered—"Memory is not o'er,
Then, in his heart. My darling, come to me.
Has he e'er spoken of that Leah, she
Who knew him once?"

"Oh! yes, I always pray
For her before I sleep." As dawning day
Shines on night's countenance, on Leah's face
There shone again a strange ethereal grace.
She clasped the infant wildly to her heart,
She strained her close, and the long rankling dart
Was now plucked forth; then at that long, long sigh
Drawn from the depths of her young, ardent soul,
The Recording Angel blotted years gone by,
Part quite effaced, and dimmed the darkening whole!

—The painstaking mediocrity of style which we find in 'Leah' is equally characteristic of the remaining poems in the volume.

Poems. By Three Sisters. (Hatchard & Co.)—The faculty of admiring what is noble in man and beautiful in nature can hardly be too highly valued or too widely diffused. The "Three Sisters" who here address us have this faculty in a marked degree. Whether they sing the virtues of Garibaldi, applaud the heroism of the Poles, or describe rural scenes, the earnestness of their admiration is always manifest. In the glow of it, they sometimes photograph a picture like this:—

SHERBORNE POND.

Sweet wild glen, amid whose quiet
Shines that lake so pure and fair,
Far from all the world's loud riot,
Far from all its busy care,—
Silent Pool!—how oft I wander,
When the summer days are long,
Round thy wooded paths, and ponder,
List'ning to the wild bird's song;
Or, among the mosses lying,
Gazing in thy waters blue,
Watch the trout their cool way plying
All those bright green forests through,—
Till I wish I too were gliding—
While the noon-day's hot hours glow—
Down that tranquil deep, abiding
Where cool water-lilies blow!
Radiant flowers round thee springing
Scent the air with fragrant balm,
Nightingales, on all sides singing,
Make rich music in the calm;
Soft hues in thy waters blending
Gleam like rainbow-lights in pearl,
Mirror'd branches, o'er thee bending,
All their glit'ning leaves unfurl!
While the lights and shadows, weaving
Mazy network through the trees,
Veil those cool depths, scarcely heaving
To the kiss of summer breeze:
And when on the hillside staying,
Where the gold-dropp'd cowslips grow,
I can see the sunbeams playing
In the water down below;
There (the green boughs round entwining)
Clear and bright that still pool gleams;
Like a crystal pure and shining
Set in malachite its seams.
Sherborne Pond, but dimly, slightly,
Have I sketch'd thy beauties rare,—
Words cannot express how brightly
Dwell the charms of Nature there.

—The above, though unpretending, is pleasing and truthful, and shows a more minute observation of Nature than is usual with the writers. They are evidently keenly alive to the influences of moral and material beauty. Many of these verses, however, only record their delight; in some few poems, like that quoted, they succeed in communicating it.

Songs of Life and Labour. Edited by David Page. (Edinburgh, Nimmo.)—These lays have

been collected with a view of illustrating the various aspects of human labour and of cheering the worker. Their purpose is good, and their tone healthy; while the names of such writers as Southey, Montgomery, Bryant, Longfellow, Mrs. Hemans, and Miss Procter will sufficiently show the poetical merit of many of them. There is a large—perhaps too large—admixture of elevated commonplace in the book. It should be borne in mind, however, that in a popular selection the chief end is to unite simple teaching with qualities that impress the memory. This end is often attained by every-day maxims familiarly illustrated, while profound truths and subtle imagery are “caviare to the general.”

Delhi; and other Poems. By Charles Arthur Kelly, Bengal Civil Service. (Hay & Co.)—If patience and concentration were not essential to success in all arts, Mr. Charles Arthur Kelly might have been a poet. One or two of his sonnets are good as wholes, but, with this exception, his pieces want sustained and original merit. Echoes of feeling and rhythm, denoting an appreciation of beauty in others, are frequent enough. Most readers of the following exhortation, for instance, will catch, both in phrase and melody, a reminiscence of Mr. Tennyson:—

Press onward, though with care and crimes
The great world quiver to the root,
And pluck the age's flying fruit,
And reap the harvest of the times.

—The balanced and antithetical line of Pope can scarcely be mistaken in such couplets as these:—

Well might they fear a Lord whose lightest breath
Could change their songs of joy to shrieks of death.
Mourn for the men of might—how few survive
Who rule like Hastings, or who fight like Clive.

—At times, however, we come upon an uncopied beauty. The sense of something precious in a noble sorrow has been felt by one who writes—

For those sweet rains that fall so fast
From heavy-clouded hearts and sad,
May leave us for a pain that's past,
A grief that almost makes us glad.

—And this sonnet to Raphael, though less nervous than some passages in the book, is graceful, and free from imitation:—

“In future generations who shall view
The King divine who bore the bitter rod?
We soon shall die, who tread the paths He trod.”
Thus, while upon their hearts this sorrow grew,
Christ's servants breathed a sad prayer unto God.
So, when the time was ripe, a deep ray shone
O'er Raphael's artist-soul, the mystery
And music of the face that breathed upon
The rude waves of the Galilean sea,
And Jordan's sacred waters—till he knew
The patient face of Christ in dreams revealed,
And Mary by her Saviour Infant kissed,
The glorious Twelve, for heaven by sufferings sealed,
And Virgin saint, and loved Evangelist.

—On the whole, Mr. Kelly shows more poetic susceptibility than power. A happy thought or image rewards us, at times, for travelling through verse that is often languid when original, and borrowed when spirited. There is, in short, an amateur air about the book. The Muse exacts a more thorough devotion than the writer as yet accords to her. She may have a casual smile for those who dally with her: she crowns those only who serve her.

Morven, Devonshire Legends, and other Poems. By Lewis Gidley. (Griffith & Farran.)—There is no power more valuable than that of directing power rightly. Mr. Gidley is not without poetical feeling, but he has wasted it on a hopeless task—that of exciting a new interest for the creations of Ossian, or rather of Macpherson. The writer can set a landscape before us fairly, as an extract will show:—

No cloud of mist was on the mountain's top;
Transparent was the sunny atmosphere,
And high in heaven the fleecy clouds sail'd.
A prospect wide and grand before their eyes
Spread its variety of countless charms;
The blue waves of the distant heaving main
Rose like a wall, meeting the vaulted sky
With line which, scarcely bent, a level seem'd.
Bare rocks and heathery braes, or lighted up
With sunshine glow'd, or in dark shadow slept
Of towering mountains, at whose rugged feet
The leafy hazel and the silvery birch,
Giving the wilderness a sylvan charm,
Were thickly cluster'd, as it were, to hide
The hunter's rocky labyrinthine path.
By mossy banks, the favourite haunts of bees,
Blossom'd the honeysuckle and wild rose,
Breathing a summer incense rare and sweet.
The distant cataraets which down the rocks

Leapt to the brawling brook, seem'd as a tress
Of whiteness, without motion, without sound;
And yond an ancient forest's dusky shade,
Grey smoke-wreaths curl'd aloft from shielings rude,
The clansmen's dwellings in their native glen.

—Lines like these would be more than tolerable in a mere pastoral, but they cannot invest an old epic with a fresh charm. We miss, too, the wild chaunt-like rhythm of Macpherson's poem, which is ill exchanged for Mr. Gidley's regular and somewhat monotonous blank verse. Some of his remaining poems have good descriptive passages; but his efforts at humour rarely get beyond flippancy.

Crinoline in its Bisectile Phases. By Leichter Hock, Editor. (Hardwicke.)—A foolish collection of rhymes and parodies on the fertile subject of hoops, of which one or two specimens will be sufficient:

By the Author of 'A Caution to Snakes.'

I know a maiden fair to see,
In hoops;
When crinolined most comely she.
Ye dupes! Ye dupes!
Wed her not,
She will ruin ye.—&c. &c.

By the Author of 'Knocksome All.'

Be mine a bachelor's life, in some quiet woodland place,
Where, if I may not be gay, let a fashionless peace be my lot;
Far off from the myriads of ants, beflouted and jostled about
By the wide-skirted shes of the world, who have lost every atom of grace,
Because their hoops are so monstrous,—and whether be mind it or not,
Where every male walks with his legs in a maze and man-trap of doubt.

These being two of the best poems in the book, we leave our readers to judge what the rest are like, and to buy the whole collection if they think it advisable to do so.

NEW NOVELS.

A Guardian Angel. By the Author of 'A Trap to Catch a Sunbeam.' 2 vols. (Hurst & Blackett.)—Had 'A Guardian Angel' been its author's first work, we should have spoken of it as a book of considerable promise; but as it is not the production of a “prentis hand,” we are in doubt whether we ought to give it even qualified commendation. Young girls and simple persons, who like tales that can be read through and re-read at a morning's sitting, and who enjoy novels that, for the most part, turn on the homely cares of domestic life, but still have a liberal share of “romantic positions” and “tender episodes,” will find pleasure in the story which tells how pretty Geraldine and her husband, Herbert Lascelles, came to trouble, because they neglected to keep a sharp look-out on their cook, and omitted to pay their house-bills punctually; how patient Edith, Herbert's sister, clung to her lover through trouble and shame and poverty, and was eventually rewarded with that degree of good luck which, in the language of novelists, may be described as the “attainment of her most cherished hopes”; how wicked Mrs. Alymer ran up prodigious bills with fashionable milliners, stole a cheque for 20*l.*, contrived the temporary disgrace of her step-son, and was a most pernicious and abominable woman until circumstances defeating her malevolence reduced her to contrition; how the hero of the story triumphed over the machinations of the aforesaid unjust step-mother, and, after earning his livelihood for a time as a gamekeeper, is restored to his original good fame and rightful position by the courage and devotion of his foster-sister, Dora Elphick, a humble maiden who loved her foster-brother with unsuspecting love, and, finding that his heart was set on Edith, nobly determined to remove the obstacles that stood in the way of his happiness. The steps by which Dora achieved her purpose are, of course, an important part of the story. Other characters besides those already mentioned, and other sets of sentimental complications, find place in the tale, which is so overloaded with personages and incidents that to bring the story to its appointed conclusion by a deliberate exercise of artistic processes would require six times the space occupied by the author. Indeed, the story is but the skeleton of a novel, an outline which a practised writer of fiction could enrich with light, colour and detail, and perfect into a grand picture.

Here and there it gives indications that the author is not without the ability to complete the task of which he has given no more than general suggestions. For instance, Geraldine's ill temper and indolence, Susan's spiteful impudence, and the wearisome vacuity of Miss Broadwood and sister, show appreciation of character. These occasional patches of more careful labour, however, merely direct attention to the surrounding vagueness and want of finish. Young writers often fail by overworking a weak plot; the present tale altogether falls short of success through the author's neglect or inability to carry out with due elaboration a plan which a stronger and more cunning workman would have turned to good account.

More Secrets than One: a Novel. By Henry Holl. (Low & Co.)—Having produced two stirring tales of adventure, Mr. Holl now puts before the world a novel which attempts to lead readers captive by the fascinations of mystery and the complexities of an ingenious plot. His former works were more satisfactory than the present effort in a direction where it is, perhaps, more difficult to win success than in the older and more familiar tracks of English prose fiction. The novelist who aims at rousing curiosity by a secret that manifestly affects the principal personages of his story, should take especial pains to be clear and thoroughly intelligible in all matters save the particular point or points which constitute the puzzle submitted to the reader's faculty for detecting hidden truth. His characters should be striking, their mutual relations well defined, and their concern in the grand secret of the drama boldly indicated. Perspicuity of style should be one of the writer's chief objects; and, with that end in view, he ought, for the development of his story, to make a liberal use of dramatic action and dialogue, and have recourse as rarely as possible to descriptive writing and the historic form of narration. Unfortunately, Mr. Holl has not taken this view of his task. Throughout 'More Secrets than One' dialogue is sparingly employed; in its characters there is a notable absence of the distinctiveness and air of reality which marked the highwayman of 'The King's Mail'; and, from first to last, there is discernible an injurious tendency to diffuseness and prolixity of style. At the outset of the story the reader is not informed with sufficient exactness as to the direction and nature of the mystery which he is required to arrive at from a critical observation of circumstantial evidence; and we think it probable that when careful readers have caught the scent, they will overrun the point where the author rides in upon his game, and puts it to death. In short, the book confuses where it ought to provoke intense interest; and its fault in this respect is, we are inclined to think, less due to want of settled purpose on the author's part, than to his insufficient knowledge of the artifices by which the novelist surrounds a region of mystery with a boundary of minute and suggestive details. Here and there, 'More Secrets than One' contains passages in the style of 'The King's Mail,' and whenever the reader comes upon one of them, he rubs his eyes and wakens up. The scene on the Newmarket race-course, for instance, when David Clements, the betting-man, meets with good fortune, is drawn with considerable force.

Guy Waterman: a Novel. By John Saunders. 3 vols. (Tinsley Brothers.)—The author of this book confesses with a half apology that he wrote 'Guy Waterman' for a penny paper, and that he “had to accept the known facts of the public taste, and make the best of them.” He believes his attempt has proved successful, and therefore reproduces his story in “an ordinary library form.” There is a good deal that is interesting in the tale, and it is, as a whole, well written and pleasant to read, but there is a tinge of the penny paper throughout, which mars the effect and leaves undefined that narrow line which marks the boundary between the sublime and the ridiculous. The hero of the tale is a fine manly youth, who has been changed at nurse,—the son of a Roman Catholic lady, who attempts to carry off her child in order to educate him in the true faith. A faithful nurse accompanies her with her own baby, a boy of the same age as Mrs. Dalrymple's; and when the nurse's

boy dies on board ship, the heir of the house of Dalrymple is substituted for the son of the village carpenter. Mrs. Dalrymple is drowned, but the nurse with one baby in her arms escapes shipwreck and reaches her home in safety. From a variety of motives, Phoebe Waterman determines to pass off the remaining baby as her own, and she easily succeeds in so doing; but her own health gives way, under the constant weight of guilt and remorse, and Phoebe becomes a miserable invalid. Guy grows up a daring, reckless youth—a companion of poachers, and one of the scamps of the parish. Mr. Dalrymple consoles himself for the loss of his son by adopting a little girl, and Guy and Lucy play together till they become deeply attached to each other. Guy one night is captured among a gang of poachers and is released by his friend "Miss Lucy," at the risk of her fair reputation. He overhears Mr. Pample, the steward, making some fraudulent agreement with a lawyer, and is the means of exposing the rascal to the Squire. After much trouble and many disappointments, Pample is proved guilty, and Guy Waterman takes his place as steward and agent to Mr. Dalrymple. All this time, however, Phoebe's secret is not altogether safe. A cunning, clever neighbour, Susan Beck, suspects that all is not right; she watches and plays the spy on Mrs. Waterman till she becomes convinced that she has concealed in her husband's workshop some document which would reveal the truth of the matter. Dying, Susan Beck leaves to her daughter Susanna the task of elucidating the mystery, and she could not have placed it in better hands. Susanna pries and listens, and makes herself mistress of the secret. She then, craftily and warily, sets about securing Guy for herself, and persuades him to marry her in spite of his real affection for Lucy. Here the penny paper reveals itself unmistakably. Susanna, on the night of her wedding-day, steals out secretly to secure the precious packet which lies hidden in the workshop. Guy, who suspects her, watches, and sees her take the parcel from its place of concealment. Squire Dalrymple meets that day with an accident, and is ill. Susanna, having secured her object in establishing Guy as the Squire's heir, strangles the old gentleman lest he should accuse her of deception. Guy attempts suicide, and Susanna throws herself from a battlement, and is heard of no more; but Guy lives, and, we need scarcely say, marries Lucy eventually. Such is the plot of the tale. For a book of this kind, it is well worked out, and is rendered as natural as possible under the circumstances. As the story was written for a particular class of readers, and has met with success, nothing more can be said about the matter. Whether it is a high aim to write novels in this style, and for this purpose, the author evidently has considerable doubts in his own mind. We must add, we greatly prefer some of his former works; and consider "Abel Drake's Wife" a much more promising and creditable production than this later and more ambitious attempt at sensational novel-writing.

OUR LIBRARY TABLE.

Handy Book on Life Assurance Law for the Use of Policy Holders and Agents; with a Preliminary Statement of some Amendments that are desirable. By Arthur Scratchley, M.A., Barrister-at-Law. (Stevens, Sons & Haynes.)—The principal objection to this "Handy Book" is that it is no Handy Book at all. The first passage of the preliminary notice (with a great want of courtesy to the title-page) tells us that "the main design of the publication is to illustrate and explain the object of the Bill we have proposed for enabling policies of assurance to be specially secured for the widow and children of an assurer by nomination, without the necessity of a trust deed, and for rendering policies of assurance assignable at law, and that by simple assignment." In this controversy between the title-page and the notice, the notice is in the right. As a statement of the law of life insurance for the use of policy-holders and agents the book is ill arranged and unsatisfactory. Indeed this part of the work appears to be little more than a transcript of the author's note-book of cases and enactments relating to life insurance. The only arrangement is an

alphabetical one, according to the main subject of the decision or enactment. Our opinion is, to a great extent, in favour of the alterations in the law here suggested, the recommendation of which is the real object of the book. There is no doubt that the deed of settlement, by which alone the enjoyment of the insurance money can now be secured to the wife or family of the assured as against creditors, is a cumbrous machine, ill adapted to small transactions, and that therefore settlements of small policies are almost unknown. The draft Bill here given provides that an insurer may by indorsement nominate his wife, or any of his descendants then living, to receive the insurance money; and, the nomination having been acknowledged by the society, the receipt of the nominee is to be a discharge for the money secured by the policy against any claim by the personal representatives of the assured. The nomination is void only if the assured becomes bankrupt within twelve months, or if the nominee dies. Thus, the nomination is stronger than a settlement in one way and weaker in another. If an insurer, in insolvent circumstances, makes a voluntary nomination and is not bankrupt within a year, the nomination stands, though a settlement would fail. If, on the other hand, a policy-holder, before marriage, makes a nomination in favour of his intended wife and becomes bankrupt within the year, the nomination would fail, though a settlement under similar circumstances would stand. We think that the validity of the nomination in the first case would be a hardship on creditors, as men are often insolvent for many years; and the failure of the nomination in the second case would clearly be a hardship on the wife who had received the policy as a provision on her marriage. To give absolute validity to a simple nomination made before marriage would be a great boon to small insurers. The Bill as here given does not provide for any nomination of an intended wife, but we presume this is a mistake; at any rate, it seems to us that the most useful operation of an act of this kind would be to enable a poor man to provide for his intended wife without visiting the gentlemen who reside in the Temple and Lincoln's Inn.

Corrections of the Copies of the Vatican MS. By Herman Heinfetter. (Heylin.)—This little book consists of tables in which the author proposes to specify all the different readings between the collations of B. made by Mai and Bentley. He has placed that reading of these two critics which agrees with Birch's in the first column, and the other reading in the second column, with the collator's name affixed. Mr. Heinfetter thinks that all the readings in the first column, "being sanctioned by two out of the three copies possessed, are justly regarded to represent the true text." Hence the first column is headed "correct reading,"—the second, "erroneous reading." Two pages at the end give in three columns the separate and differing collations of Mai, Birch and Bentley of a few words here and there. We cannot compliment the author on his little book, which is more fitted to mislead than to instruct a plain reader. It does not follow that because three collators of B. agree, they are necessarily right. The book is full of errors. No reliance can be put in its correctness. It does not give all the readings of the Vatican, and often adopts as its true reading what is not so. Thus, Matthew ii. 23, *Naẕap̄er* is given as the correct reading and *Naẕap̄er* as the erroneous one, which is the opposite of the truth. In Acts xvii. 23, *ōv* is given as the correct reading of B.; whereas *ō* (which stands in Mr. Heinfetter's list of erroneous readings) is what it really has. We regret that a volume so perfunctory should have issued from the press,—a volume which can be of no use to scholars, and can only lead others to think that they have got the right text of B.,—which they have not. The work of Mai, which is not a proper or correct reprint of B., has evidently filled Mr. Heinfetter's head with misleading notions.

What are the Prospects for Good Architecture in London? By H.E. Cardinal Wiseman. (Murray.)—Cardinal Wiseman's brilliant and effective, though not very profound lecture, delivered recently at South Kensington, went to the right point and stated a string of reflections which must

have presented themselves to the majority of his audience. Of course, they were not the less acceptable on that account, for most men like to hear their own thoughts put into expressive sentences, and rendered forcible by art and method. The lecturer, however, dashing as his discourse had been,—probably in consequence of its excess of dash,—did not avoid ending it in an anti-climax, and, with an exquisite irony, proposed, as an example of metropolitan decoration, that the London, Chatham and Dover Railway Company, which has not hesitated to mask St. Paul's, should ornament the viaduct on Ludgate Hill with reliefs representing the funerals of Nelson and Wellington, events connected with the site. This act would produce more than one *memento mori*, and leave unrepresented an event of some importance connected with the spot, i.e., the departure of the Train-Bands of London to raise the Siege of Gloucester. The actual ending of the Cardinal's discourse has the character of a truism, but it was more to the point than anything that preceded it. He said that the prospects of architecture would "increase in proportion as we can promote, among all classes, reverence for the sacred and taste for the beautiful."

A Practical Manual of Heraldry, and of Heraldic Illumination. By F. J. Baigent and C. J. Russell. (Rowney & Co.)—For dealing with a very simple subject and in a very brief manner, this book is commendable. The reader who may desire to know, without troubling himself about their histories or super-refinements, the proper form and character of any of the ordinary heraldic symbols, will get the information here. He will, however, get nothing else; nor will he find in the book more than most encyclopedias afford; and any one might write another work, as useful as this one, with the aid of a Peerage and Baronetage and a tolerably complete dictionary article. Printing in colours the heraldic metals, tinctures and furs, makes the book handier for reference and more attractive. It has a comfortable index, and altogether, judging it by its own standard, may be said to be a good book.

Dual Arithmetic: a New Art. By Oliver Byrne. (Bell & Daldy.)—We noticed Mr. Byrne's first work when it was published. The present work is drawn up by the Rev. W. Mitchell, of Queen's College, Cambridge, and it puts the speculation in a much more intelligible form than that which the author gave. It seems now to be admitted that tables must be used to convert common numbers into dual ones. If this were done to a considerable extent, there are problems which the method would much facilitate. Whether it would be worth while to construct these tables must be decided by experience. We greatly doubt whether the method can have a fair trial without them. The nearest process to that of Mr. Byrne which ever came to our knowledge was Mr. Weddle's method of solving equations, for declining to print which we assailed the Royal Society (1842, No. 788). Should the dual method gain any currency, a comparative examination of the two modes of expression will be instituted. They are

$$x = a(1 + \frac{1}{10})^b(1 + \frac{1}{100})^c \dots\dots\dots$$

$$x = a(1 + \frac{1}{10})^b(1 + \frac{1}{100})^c \dots\dots\dots$$

In Prof. De Morgan's "Budget of Paradoxes" there is a fantastic parallel to the Athanasian Creed, signed E. B. Revilo. If Mr. Oliver Byrne's name be read backwards, with the two ends of the surname for initials, we have what is here. If Mr. Byrne be not the author of the parallel, this is a curious coincidence.

The Engineer's, Mining Surveyor's, and Contractor's Field Book, for expediting Field-Work Operations: being a Series of Tables, with Rules and Notes for plotting Traverse-Surveying, and giving Differences of Level, with Corresponding Horizontal Distances in taking Levels by the Theodolite, and for setting out Curves and Slopes without Calculation. Adapted for any Unit of Measurement, as Chains of Feet, Links, or Metres. By W. D. Haskoll. (Lockwood & Co.)—We copy this long title, as part of our article. The book is very handy, and the author might have added that the separate table of sines and tangents to every minute will make it useful for many other purposes, the genuine traverse-table existing all the same.

The Gospel of Common Sense; or, Mental, Moral, and Social Science in Harmony with Scriptural Christianity. By R. Brown. (Jackson & Co.).—The books which profess to harmonize two different things—that is, to show that they accord—frequently fall into the error of insinuating that one proves the other. The work before us deals in this perversion of its subject. Mr. Brown, starting on the knowledge which man has of his own heart, as showing him that he cannot merit God's favour by his own righteousness, slips into the data of his argument that man, therefore, knows in the same way that the righteousness of another person must be his reliance. Here is the doctrine of imputed merit ready to hand by the light of nature; and the only question is, whose merit? Old-fashioned Christians, all who receive the doctrine, will stare when they find that the New Testament was not wanted to teach them that another's merit was required, but only just to point out who was to be the substitute. Now no *a priori* reasoning can point out how human shortcomings are to be made up. A man may know, as most reasonable men do know, that he is far below what he ought to have been; but this knowledge does not tell him how his defect is to be made good. A person who is quite aware that he cannot ride a carriage in his own carriage, does not therefore infer that he must use his neighbour's: nor does the want of a carriage of his own, however well he may be aware of it, allow him to infer that his only way of hearing a sermon is to go in the carriage of another person. "Scriptural" Christians, as they call themselves, will do well to get their whole system direct from the Scriptures.

At this time, when people are beginning to count with impatience the days that are yet to elapse ere the cage-door will open,—when the parks of London seem laid down with brown holland, not the turf so lately our pride in the eyes of foreigners,—when the streets at the West End are crowded with furniture-vans and packing-cases,—come out the usual variety of guide-books. Here are four *Practical Guides Condensed*, otherwise *Shilling English Red-Books*, by an Englishman Abroad (Simpkin & Co.), devoted to Belgium, Holland, and the Rhine, to the Bernese Oberland, to the Italian Lakes, &c., to Geneva, Chamouny, and Mont Blanc. These little books are portable enough. On their correctness, so far as they go, it would not be possible to pass an opinion without a more minute examination than we are in a case to bestow. We are disposed, however, to fancy they might be more complete;—and no wonder, seeing that from the Italian lakes we find an omission as important as that of the Lake of Iseo, the upper part of which, at and around Lady Mary Wortley Montagu's Lovere, is (as Wordsworth the poet used to maintain) almost incomparable in point of scenery. Then we can speak with more certainty as to the taste, or rather the want of taste, with which they are executed. The Preface, with its disparaging allusions, is an ill-natured superfluity; and the small jokes and sentimentalities with which the pages are larded, however fit for some chronicle of small beer, are out of place in a practical book of facts and directions. —*Bruges et ses Environs*—[*Bruges and its Environs*, &c.], by W. H. James Weale (Bruges, Beyaert de Foort), is a monograph on the fine old Belgian town, so gracefully sung by Prof. Longfellow,—containing, apparently, a large amount of information, delivered in the tone of one who has no mean opinion of himself. A book of similar purpose regarding the Westphalian and Hanoverian old towns, which are richer in architecture, though not in painting, than those of Belgium, would be acceptable, if executed with care and taste.

Our Reprints include: *Selections from Calcutta Gazettes on the Years 1784 to 1788*, showing the Political and Social Condition of the English in India Eighty Years Ago, by W. S. Seton-Karr (Longman).—*The New System of Musical Gymnastics as an Instrument in Education: a Lecture*, by M. C. Tyler (Tweedie).—*The Principles of Spiritualists Exposed, and the Phenomena Exhibited by Spiritualists Explained, in Two Lectures, delivered in the United States in the Year 1859* (Hamilton).—*A Personal Narrative of Recent Military Events in*

Denmark (Parker).—*Accidents to Volunteers: a Lecture*, by E. L. Hussey (Oxford, Morris).—*On some Old Maps of Africa, in which the Central Equatorial Lakes are laid down nearly in their True Positions*, by John Hogg (Taylor).—*The Christ of the Gospels and the Christ of Modern Criticism: Lectures on M. Renan's 'Vie de Jésus'*, by the Rev. John Tulloch (Macmillan & Co.).—Prof. Owen's Lecture *On Instances of the Power of God as Manifested in his Animal Creation* (Longman).—and Mr. Rome's Paper *On the Abbeville Jaw: an Episode in a Great Controversy* (Longman).—We have a New Edition of *The Golden Grove: a Choice Manual containing What is to be Believed, Practised, and Desired or Prayed for*, &c., by Jeremy Taylor (Parker).—A translation of *The Works of St. John of the Cross*, by Mr. Lewis, has been published by Messrs. Longman & Co.—*The First Step of a Close Walk with God*, by C. H. De Bogatzky, has been translated from the original by H. D. (Wertheim & Macintosh).—In Second Editions we have before us, *Memoirs of the Distinguished Men of Science of Great Britain living in the Years 1807-8*, and *Appendix; with an Introduction*, by R. Hunt, compiled and arranged by W. Walker, jun. (Spon).—*Practical Hints on Farming and Estate Management*, by D. G. F. Macdonald. —*Sympathy; or, Words for the Weak and the Weary*, by the Rev. D. A. Doudney (Macintosh).—and *Creation Redemptive: a Contribution to Theological Science*, by the Rev. S. Lucas (Nisbet & Co.).—In Third Editions we have, *Arrangements for Meteorologic Telegraphy*, by Vice-Admiral FitzRoy (Eyre & Spottiswoode).—*Spectacles for Young Eyes*, Zurich, by Sarah W. Lander (Boston, Walker, Wise & Co.).—and *Cor-pulence, its Diminution and Cure, without Injury to Health*, by John Harvey (Smith & Co.).—*Barometer Manual, Board of Trade*, compiled by Rear-Admiral FitzRoy (Eyre & Spottiswoode), has reached a Seventh Edition.—These Miscellanies may also be announced, *The Royal Yachtman's Pocket Book and Companion* (Freeman).—*La Charité, Drame en Deux Actes*, par Callistus Augustus Comte de G. De Liancourt (Nutt).—Nos. I. and II. of *The Shrine: a Collection of Occasional Papers on Dry Subjects* (Williams & Norgate).—*Third Annual Report of the Moslem Mission Society* (Harmer).—*Widow Gray: a Ballad for Humble Homes*, by Mrs. Boyes (Emily Faithfull).—*Report of the Meteorologic Office of the Board of Trade, 1864* (Eyre & Spottiswoode).—*Fourteen Days in Scotland*, by Edwin Waugh (Simpkin).—*Guide to the Great Northern Railway*, by G. R. Emerson (Smith & Son).—*The Volunteer's Book of Facts: an Annual Record*, by R. G. Carter (Johnson).—and *The Legend of St. Etheldreda (Foundress of Ely Cathedral)*, by C. M. N. (Pardon).

LIST OF NEW BOOKS.

Addison's *The Molyneux Family, or How to do Good*, 2/6 cl. gilt. Allen's *Sermons on Biblical and Theological Subjects*, cr. 8vo. 6/6 Arnold's *History of the Cotton Famine*, 8vo. 18/6. Babe (The) and the Princess, and other Poems for Children, 1/ cl. Ball's *Central Alps*, post 8vo. 7/6 cl. (or with Introduction, 8/6 cl.) Barnaby's Return of the Swallow, and other Poems, 6s. 5/ cl. Barry's *Duckyards, Shipyards and Marine of France*, 8vo. 10/6 cl. Bayly and Baker's *Art of Valuing Rents*, 8th ed. 8vo. 10/6 cl. Brock's *Margaret's Secret*, 4th thousand, 6s. 5/ cl. Brock's *Sunday Echoes for Week-Day Hours*, 6th thousand, 5/ cl. Burnand's *Travels for Tourists*, cr. 8vo. 5/ canvas. Calendar of State Papers, Domestic Series, Charles II., 1665-66, 15/ Comyn's *Atherstone Priory*, 2 vols. post 8vo. 21/ cl. Dowling's *Series of Metric Tables*, 8vo. 10/6 cl. Edwards's *Chapters on Biographical History of French Academy*, 6/ Fireside Tales for the Little Ones, by Aunt Mary, 18mo. 1/ cl. Fuller's *Rome under Pius the Ninth*, cr. 8vo. 10/6 cl. Gidley's *Morven, Devonshire Legends*, &c., 8vo. 3/6 cl. Gallenga's *Invasion of Denmark in 1864*, 2 vols. cr. 8vo. 21/ cl. Gamgee's *Domestic Animals, Division 4 (Organs of Digestion)*, 6/ Goodwin's *Doors of Sin and Inspiration of Bible*, 8vo. 1/6 cl. Grindon's *British and Garden Botany*, illust. cr. 8vo. 12/ cl. Hayman's *Selections from Eng. Poetry for Trans. into ditto*, 2/6 cl. Hayman's *Trans. of Eng. Poetry into Greek & Latin Verse*, 3/ cl. Heuzen's *Trifles for Travellers*, 18mo. 2/ cl. Hook's *Short Meditations for Every Day*, new ed. 8vo. 14/ cl. Jolliffe's *Rhymes*, by A. D'Onkey, 8vo. 8/6 cl. Gidley's *Comparison of Prophecy Scripture*, 12mo. 2/6 cl. swd. Kildare (Marquis of), *The Earls of Kildare & Addenda*, 4th ed. 31/6 Lendy's *Practical Course of Military Surveying*, imp. 8vo. 25/ cl. Littton's *Guide to Holy Scripture*, 8vo. 3/6 cl. Mackenzie's *Redeeming Love*, 7th ed. 8vo. 2/6 cl. Marshall's *Lessons of Love*, 2nd ed. small cr. 8vo. 3/6 cl. Murray's *Physical Geography for Schools*, 8vo. 2/6 cl. Merridan's *Guide to Boulogne*, square, swd. 1/ Moore's *Easy Readings from the History of England*, 16mo. 2/6 cl. Neale's *Sextonian Poems*, 8vo. 6/ cl. Parkinson's *Vicissitudes*, 8vo. 3/6 cl. Ramsay's *Physical Geography*, &c., of Gt. Britain, 2nd ed. cr. 8vo. 5/ cl. Robbin's *Cavalry Catechism*, new ed. 12mo. 8/ imp. cl. Ross's *Strange Adventures of Two Single Gentlemen*, 8vo. 1/ swd. Semmes's *Cruise of the Alabama & the Sumter*, &c., 2 v. post 8vo. 24/ Sybil's *Lockwood*, by Noel Radcliffe, 3 vols. post 8vo. 31/6 cl. Temple Bar, Vol. II., 8vo. 5/ cl. Year-Books of Reign of Ed. I., Years 32 & 33, royal 8vo. 10/ hf. bd.

THE SAVOY.

The Church of St. Mary-le-Savoy, as it had long been improperly called, last week perished by fire,—all but the bare walls. Properly, it was the royal chapel of St. John the Baptist, which the parishioners of St. Mary-le-Strand were empowered to use, under certain conditions, as a parochial church. Its antiquity was not very great, three hundred and sixty years, but it was, nevertheless, of interest, from the history connected with it, and from the locality in which it stood. It had nothing in common with the palatial edifice in which Eleanor of Aquitaine housed her uncle, Peter Earl of Savoy, six centuries ago. It was not even in that old palace in which the conscientious French King, John, died in honourable captivity, in the fourteenth century. John died in the new palace, built on the site of the old one, by that Henry Plantagenet who won the dual coronet of Lancaster by his prowess at Poitiers, and whose daughter, Blanche, carried the paternal title to her husband, John of Gaunt. This newer palace had no long life of it, for Wat Tyler and his fellows, in their especial rage against John of Gaunt, burnt all that would burn of the edifice, in 1381. Till the beginning of the sixteenth century the place lay in ruins, but in 1505, Henry the Seventh built the church, or chapel, which has been so recently destroyed, as the chapel of the hospital of St. John the Baptist, for the relief of a hundred poor men. In about half-a-century this religious foundation went the way of all others in England, and though the hospital was subsequently restored and for some time maintained, the Savoy precinct became as notorious for thieves and beggars, as for the lame, the sick and the vagabond, who considered themselves privileged to claim succour from the Master of the Hospital of the Savoy, an office which was much coveted, and which Cowley struggled ineffectually to obtain. The old hall was partitioned out among noisy handicraftsmen who plied their respective callings therein, and it also served for a prison in which debtors, and infected soldiers, and deserters, and pressed men, and recruits, and robbers waiting transportation were all alike kept under lock and key. And yet within the precinct there was sanctuary for those who dwelt there, and danger of life or limb to the audacious official who should venture to make arrest there. It is barely necessary to say that the Savoy Conference for the revision of the Liturgy was held on this spot. This Savoy had its literary aspect, too: all Proclamations, Acts of Parliament and Gazettes used to issue from the royal printing-press established in the precinct; and there Fuller lectured, if he did not write his 'Worthies.' The walls of the old cruciform hospital were standing in Pennant's time, and in 1816, Ackermann published a view of the ruins as they were in their last condition, before they were swept away. They look far more picturesque than the ancient palace itself does, in the picture at Dulwich College. The "royal chapel," which was made parochial after the "impious destruction" of the parish church of St. Mary-le-Strand, by the Duke of Somerset, did not always hold its own with dignity. While the Dutch, German and French congregations met quietly within the precinct, a favour which was originally owing to Charles the Second, all sorts of unseemly marriages were celebrated by the "Savoy parsons." The minister advertised his readiness to unite couples in the bonds of matrimony "with privacy," which was the chief matter, and it was added, for the form's sake, "with decency and regularity," and all for a guinea, the five-shilling stamp included. Very significant are the concluding lines of the advertisement, which tell lovers longing to be married in haste and secrecy, that "there are five private ways by land to this chapel, and two by water." The Act of Parliament forbidding such celebrations of marriage did not deter the "Savoy parsons," till the Rev. Mr. Wilkinson came to grief. For performing the illicit ceremony, Wilkinson was informed against by—among others,—no less a person than Garrick, and the reverend gentleman was transported. His son, but for this catastrophe, would probably have gone into the Church, but losing his chance, he crossed from the

Savoy to Drury Lane, and the man who had transported his father helped to make an actor of him, and to give to the history of the stage the name of eccentric Tait Wilkinson. In George the Fourth's days, the royal chapel was restored, chiefly through that king's liberality, and her present Majesty has acted as munificently as her royal uncle; but it was the parishioners who put up the beautiful painted-glass window representing St. John the Baptist. That window was entirely destroyed by the fire of last week. The splendid roof lies in charred fragments on the encumbered floor, and as the flames, bursting forth no one could well tell whence or how, though the blame is laid on the gas, swept through the structure, down fell many a noble monument of the noble dead, or stood but to be unsightly and marred,—for there slept Rokebys, and Douglasses, and ladies of note, and soldiers of renown, with monuments to some buried elsewhere, and "the bowels only" of one, and he, the great Earl of Clifford, with no memorial at all; and, perhaps more truly worthy than any of them, the poet who chanted the praises of liberty under a tyrant, and piety in a licentious age, cheerful and religious George Wither lies now under the superincumbent ruins caused by the fire. Her Majesty has graciously announced her intention to repair this ruin at her own cost. *Vivat Regina!*

COLLEY GRATAN.

FULL of years, having very nearly accomplished the allotted average time for man, a once popular novelist, Thomas Colley Grattan, has been, since our last publication, carried to the grave. Mr. Grattan belonged to two centuries, and combined the manners of both. He was of the class of Irishmen who do not believe that men can grow old; and what he was when acting-lieutenant of militia in Ireland he continued to be, with a difference, down to the last time he walked out of the West End lodging-house in which he died. About forty years ago, he promised to make a name by his series of tales, illustrating French life, called 'Highways and Byways.' These tales had a wide popularity abroad as well as in England, and Mr. Grattan can hardly be said, in his later efforts, to have achieved a success equal to that which awaited him on the outset of his career. Nevertheless, there is great merit in some of his novels which portray life in the Netherlands, a country the manners, morals, and history of which he studied diligently during his residence there in the capacity of Consul. In these works, he departed altogether from the simple style and unpretending method of his earlier tales. In his *Netherland stories* he rather followed the type of Walter Scott, building up those edifices of mingled romance and reality which pass for temples of history with many a young reader who is content to know no better. In this style, perhaps, 'Jacqueline of Holland' was Mr. Grattan's happiest effort; but the "facts" are historical only as those in 'Kenilworth' are so, and the reader had better take them for undiluted fiction than rely on them as matter chronologically and personally true. 'Jacqueline,' however, though, to our thinking, one of the best of Mr. Grattan's books, made less way with the public than his 'Heiress of Bruges,' of which he was himself somewhat proud.

Mr. Grattan found his literary labour better rewarded than his military service, for which he was designed, or the law, from which he turned away, would have been. He could afford to alternate much gay leisure with pleasant labour, and he led a pleasant, lounging, dining-out life, in France especially, and there he was to be seen joyously philandering, now in the "gilded saloons" of the capital, anon at the hospitable *maisonnette* of the sisters Lady Susan Douglas and Lady Virginia Murray, at St. Mandé. He had friends or acquaintances of another quality in Brussels, one of whom was the exiled Conventualist, Barrère, author of the famous phrase, "Il n'y a que les morts qui ne reviennent pas!" In 1828, Mr. Grattan tried fortune as a dramatist and failed. 'Ben Nazir, the Saracen' was the title of the luckless tragedy, in which Edmund Kean appeared in the principal character, without knowing ten lines of the part, or possessing mental faculty

enough to get them by rote. He almost made entire shipwreck of his fame by the lamentable exhibition of that night,—a night never to be forgotten by old playgoers who were present, and which was assuredly never forgotten by the author. In 1839, Mr. Grattan proceeded as English Consul to Massachusetts, and for fourteen years he was not seen in his old haunts, nor much heard of from over the sea. His name was fading out of memory even when his work on America, in which he foreshadowed the social and political earthquake which has since shaken the great continent, gave a fresh life to his name. Since that period Mr. Grattan produced only his 'Beaten Paths,' in the making up of which many of his old magazine articles did good service. Subsequent to the appearance of that work, in 1863, Mr. Grattan was, as well as he could be, "a man about town." He had much of the *ci-devant jeune homme* about him, and was given to make love to young ladies with an air of satisfaction which their merriment could never quench. His most insinuating bit of gallantry consisted in assuring them that they reminded him of his own lady when she was of their age! In this *persiflage*, with a face not unlike that of the son of Sophroniscus, he delighted; but he had few opportunities of indulging in it lately. He suffered from repeated attacks of indisposition, rallied, but each time with less strength, and yet died rather unexpectedly after all. He has left to the stage a melo-dramatic piece, with a negress for the heroine, which was accepted by Mr. Harris, the late lessee of the Princess's Theatre, the chances touching the production of which are doubtful. Mr. Grattan's son is now English Consul at Antwerp. His old consulship, in Massachusetts, it will be remembered, was conferred on another literary man, the late Mr. G. P. R. James.

LORD BACON'S RELIGIOUS FAITH.

July 12, 1864.

THIS is not the first time that Bacon's paradoxes have been published by a religious Society: opinion seems to have been divided about the propriety of presenting them. Many years ago I bought Dr. Peter Shaw's edition of Bacon (1733, 3 vols. 4to.), and found that the paradoxes had been cut out, artistically, in binding; the backs of the leaves were left, and also the title leaf. I should not wonder if this were done throughout the edition, or a large part of it. Dr. Shaw's preface is left, in which he says "Some advertisement may be necessary to prevent a misconception of the present paper. When rightly considered it appears no way ludicrous, sarcastical, or prophane." Some time after, I happened to light upon Vol. vi. No. 148 of the *Penny Sunday Reader*, (Rivington, 1837), in which I found the paradoxes, without a word of preface or comment, and made them supply the place of the extracted leaves. But the Religious Tract Society has published a few sentences which Rivington omitted; and I believe it has given the whole. The omitted portions are:—

10. He loves all men as himself, yet hates some men with a perfect hatred. 11. He is a peacemaker, yet is a continual fighter, and is an irreconcilable enemy. 21. He believes beforehand that God hath purposed what he shall be, and that nothing can make him alter his purpose; yet prays and endeavours, as if he would force God to save him for ever. And 27. and 28. are entirely omitted.

It would be worth while to state on what evidence this curious piece is attributed to Bacon. I cannot find any discussion: and I cannot help supposing that, if the authorship had been capable of establishment in any of the usual conclusive ways, it would have been customary to let the proof accompany such a staggerer as the tract itself. I confess to some doubt: the antitheses are meant to pass for Bacon's, but I miss the sparkle of Bacon's language. If he really wrote it, he was aiming at his own style, and has turned out but a poor parody of himself.

Since writing the above, I find it stated by Chaupéfié that the thing first appeared as one of some fragments published in 1648, which Rawley, Bacon's biographer, believed to be all

spurious. But Archbishop Sancroft afterwards revised them for press, and they were inserted in several editions. I have not been able to consult the recent edition of Bacon, but I am told that one of the editors, at least, is fully of opinion that the *Characteristics* are spurious. If this be the case, the whole must be a satirical joke palmed upon the collector of the fragments above mentioned; and, it must be owned, with splendid success, far more than the intrinsic merit of the imitation deserves. A. DE MORGAN.

DUST AND ASHES OF AN OLD RACE.

196A, Piccadilly, July 11, 1864.

THE general description of Mr. Jones in your last number of the *Shell-Mounds* in the Halifax district corresponds with one on a much larger scale that I have identified at Smyrna. This is known to residents and the old travellers as the fossil oyster-beds, but later travellers and geologists have ascertained that the oyster-shells are of late period.

They form a bed on the side of Mount Pagus, below the Acropolis and above the theatre, constituting a stratum extending for above half a mile. Just above the theatre the deposit is cut through by a road leading to a quarry, and is there, I should say from memory, about sixteen feet deep. The deposit, like that near Halifax, is covered with soil and debris, and is also composed of a layer of compact shells, perfect and imperfect, in which lie bones of animals and birds, and broken pieces of pottery. I found what appeared to me flint implements, but I have not yet had time to make a satisfactory examination. The pottery is not like that at Halifax, but is red, and like the common pottery of the country. I have invited the attention of the members of the Academy of Anatolia to this deposit, as belonging to a city of the Iberian or pre-Iberian epoch. Various hypotheses have been put forward to account for the oyster-shells and pottery, but there has been an unwillingness to refer them to a remote date, the general opinion being in accordance with the fable that ancient Smyrna was not on the present site, and that the inhabitants dispersed in villages on the plain of Boornabat were concentrated at Smyrna by Alexander the Great, whose followers began the Acropolis. To my mind, and I have been confirmed by several archaeologists, the corner of the Acropolis next the city shows decided traces of so-called Pelasgian work. Thus, according to my view, the Acropolis was the Iberian or pre-Hellenic city, and the deposit on the hill the site of a still more ancient city. My impressions have been confirmed by comparison with the new collections in the British Museum. HYDE CLARKE.

SOCIAL ASPECTS OF THE DANISH WAR.

(Continued.)

FROM my early youth, I remember that our naval officers were looked upon as a proud and overbearing set of men, thinking themselves far above the people. They were right, inasmuch as a certain *esprit de corps* is necessary; and they might be further excused on the plea that they were the heirs to the brightest names and the proudest actions of our history, and that descendants are generally prouder than their ancestors. What a lineage, from the conquerors of England to the men who gloriously fell in the battle against Nelson, in 1801! What a world-wide renown would not be attached, for instance, to Hvitfeldt, who, in the battle off Kjöge, in 1710, remained on his burning ship, the *Danebrog*, firing his guns till she blew up with him; or to Peter Vessel, the sailor, who through his daring deeds was so advanced as to attain the rank of Admiral and become ennobled under the name of Tordenskjold (thundering shield—verbally translated), and who was killed, at the age of twenty-nine, in a duel with a Swedish colonel, if they had not belonged to a little nation exhausting herself in feuds with a sister nation! Time was, at the close of the sixteenth century, when it became necessary to build ships expressly for war (men of war were hitherto only armed merchantmen); and when the Court thought fit to call in foreigners, Dutchmen especially, not only to build our ships but to command them, our

Admiral Bay of removal fishermen and ren up to th the han national however when, line-of cruise, t the peop and the tically cl phoenix wings a glory." mand of he turne While students, faithfully most of where th sometime ality was king wa search of the time recognize and fortu the king, in its w went in when so much da in the Ba in any of against o tian the bined to ineffectu row bay with pain obliged to up, it is board, w prisoners. navy. I performed mained i army; bu The elder generation with each animated that is a men. Th them, two as the na number of the service chant ser again, an s-hundred gone a tr now found navy—an castle tha intolerabl gaged for hope of ac To me it v these men to the ser and esteer their mer mates. In a current has its so honour an Amidst most not slackened. chief. A c war, and imparts it

Admiral, Niels Juel, the hero of the battle in the Bay of Kjöge (1677), strenuously advocated the removal of the foreigners, and, through the establishment of our naval academy, the navy became and remained entirely national, whilst the army, up to the beginning of this century, continued in the hands of German officers. Though strongly national in one sense, the officers of the navy, however, were not so in another. For instance, when, after the catastrophe of 1807, the first new line-of-battle ship left the harbour, to proceed on a cruise, there was a general holiday at Copenhagen; the people flocked to all parts whence the harbour and the roadstead could be seen, and enthusiastically cheered the new-born, powerful child, the phoenix that, rising from the ashes, spread its white wings and cast their shadows over "our way to glory." The attention of the Commodore in command of the ship was called to the gathering, but he turned away, saying—"Oh, the mob!"

While the sailors always stuck to the University-students, and, in some little feuds of the time, faithfully fought and were beaten at their side, most of the officers turned towards the Court, where they were received as good dancers, and sometimes as good courtiers. The spirit of nationality was not fully developed at the time; the king was the nation, and the Court was not in search of heroes or strong characters. Then came the time, 1848, when the nation, so to say, was recognized as such; when it rose to offer its blood and fortune in self-defence; when, by free grant of the king, it shared the power with him, and became, in its way, a sovereign; and when, with a will, it went in search of heroes. They are generally found when sought in the right way; and probably as much dauntless bravery was exhibited at the battle in the Bay of Eckernförde, 5th of April, 1849, as in any other of which we boast; but fortune was against our squadron; the line-of-battle ship Christian the Eighth, and the frigate Gefion, all combined to make their attack on the land-batteries ineffectual, and to prevent them leaving the narrow bay where, in proud self-confidence, the heirs of our naval glory were engaged. It must be added, with pain that still rankles, that both ships were obliged to strike. The line-of-battle ship was blown up, it is thought by some officers remaining on board, who were determined not to be made prisoners. That disaster went to the core of our navy. In spite of some minor actions gallantly performed, the officers felt cowed, and they remained in the shadow of the bright deeds of the army; but it did them good at the same time. The elder ones still able to serve, and the younger generation came forth this year, not only to vie with each other in seamanship and courage, but animated with a true and noble democratic spirit, that is already rewarded with the love of their men. There are, it must be added to characterize them, two different classes. During the last war, as the naval academy could not furnish a sufficient number of officers, it was found expedient to accept the services of masters and navigators of the merchant service. This system has been resorted to again, and is developed this time: about half a hundred such "officers of reserve," having undergone a training and passed an examination, are now found distributed through all the ships of the navy—an invasion of the quarter-deck by the fore-castle that in times of old would have been found intolerable. The "officers of reserve" are only engaged for the time of the war, and have little or no hope of advancing beyond the rank of lieutenant. To me it was a great pleasure to learn how devoted these men, in most cases, have shown themselves to the service, and to observe that they are judged and esteemed by the regular officers according to their merits, and treated as brothers and messmates. In fact, when with the fleet one feels as in a current of cordiality and martial nationality that has its source in high sentiments, in devotion to honour and country.

Amidst all this cordiality and brotherhood it must not be supposed, however, that discipline is slackened. Tradition is too strong not to aid every chief. A certain mysterious awe shrouds a man-of-war, and not only penetrates those on board, but imparts itself to every one coming near. When in

the Bay of Eckernförde, the Gefion had struck her flag, and was, towards evening, taken possession of by some Germans, led by the rebel Slesvig sailors, the sailors dared not board her on the starboard side, because it was against the rules of a man-of-war.

When leaving the fleet I happened to witness an incident that although trifling goes some way to prove the strictness of the discipline. A post-steamer (man-of-war) had brought despatches to the Admiral, 7.30 A.M., and was to leave for Copenhagen at 9 o'clock. Signal was given for "free communication among the ships," and soon boats were seen swarming around the post-steamer, on which I also hastened to embark. A lieutenant from one of the corvettes brought a sick sailor, and as he understood that another sick man was coming he sent his off on an errand with orders to return immediately to fetch him. But the rumour about the second sick man had arisen from a misunderstanding, and suddenly the admiral signalled to the post-steamer to start at once. She directly darted off. The boat returning for the lieutenant was now but a hundred yards away, yet the captain of the steamer dared not stop and wait for it. The lieutenant then made up his mind to jump overboard, but the distance had increased so widely, that the captain remonstrated, and forcibly pointed out to him that the danger was in no proportion to his involuntary fault, which might be made good by returning, with only the loss of a day or two. The lieutenant, a young man of one of our leading families, wealthy and newly-married, had his wife at Copenhagen. We arrived at the outer harbour of Copenhagen; there were two steamers bound for the fleet, one just leaving, the other to start in a few hours; the lieutenant leaping into a boat embarked in the first, following the same impulse that had prompted the captain to obey the admiral without delay. It was no trait of heroism; but the story should be illustrated by the look of true, honest satisfaction with which the young lieutenant did his duty. Attention and obedience to orders, as far as my observation went, have become an instinct among officers and men. Certain colours flying and certain sounds of the bugle will act like an inward voice, or like a passion—might I say?—and I think it highly creditable that such results are produced on young, untried crews. If at times it is saddening to see human beings act mechanically, deprived of all will of their own, it is exalting at the same time to know that honour and love of country are at the bottom, and that certain signals will carry those men cheerfully to victory or to death. For some of them the die may be already cast. The ships have dispersed to their stations to blockade the ports of the enemy and to guard the entrances to our own seas. Every moment may bring news of gaps made in their beautiful sides, and of still worse gaps through which men's souls escape.

I am not able to state accurately how large a force our enemies are bringing against us. It would appear that the Austrians are adding at least one screw line-of-battle ship and two iron-clad screw frigates to their squadron, that was beaten off Heligoland, and the Prussians are said to be possessed of some new iron-clad corvettes. Besides that fleet of fifteen ships of ours already mentioned I saw off the coast of Alsen a flotilla of minor craft, chiefly gunboats, six of which were screw steamers, and in the roadstead off Copenhagen a line-of-battle ship and a frigate, both sailing vessels. We should have the superiority as yet, were we able to throw our whole force against each of our assailants separately, but we have to prevent the Prussians leaving their ports, and the Austrians entering our waters from the German Ocean. Much respect was expressed by our fleet for the bravery of the Austrians off Heligoland; it was added only, that the Austrian (Italian) sailors fought with southern vehemence, firing too quickly, whilst our men with northern coolness lodged their shots better. But how singular that, whilst receiving addresses from Italy expressing deep sympathy with our struggle, we should see Garibaldi's countrymen expending their impetus on us under the black and yellow flag!

M. GOLDSCHMIDT.

THE MUSICAL LIBRARY IN THE BRITISH MUSEUM.

July 6, 1864.

If we cast a retrospective glance at the cultivation of music in England during the last twenty years, we cannot but be struck with the extraordinary progress which during this short period has been made in the diffusion of musical knowledge, as well as in the education of the popular taste for classical compositions. The *Athenæum* has repeatedly pointed this out, and has, moreover, fully evidenced it by a record of events which any future historian of music in England would do well to consult.

This is not the place to inquire into the cause of this phenomenon. I shall only point out that the early opportunity which the English nation had of becoming acquainted with the sublime compositions of Handel, may have greatly contributed to preserve their taste pure from certain aberrations which, at the present day, appear to have more or less affected the musical taste of other nations. The prosperity of England facilitates grand and expensive performances of the best musical works, and is, moreover, continually drawing the best musicians from all parts of the world to this country. These, in combination with distinguished native talent, have achieved so much that there are now, perhaps, more excellent performances of excellent music to be heard in England than in any other country.

Taking these well-known facts into consideration, it appears surprising, indeed, that the English nation does not yet possess a musical library adequate to the greatness, wealth and musical taste of the people. True, there is in the British Museum a musical library, the catalogue of which comprises one hundred and five thick folio volumes. But any one expecting to find in this library the necessary aids to the study of some particular branch of music, is sure to be disappointed. The plan observed in the construction of the catalogue is the same as that of the New General Catalogue of the Library in the British Museum. The titles of the works are written on slips of paper and fastened, at a considerable distance from each other, down the pages, so that space is reserved for future entries. The musical catalogue contains only two entries upon the one side of a leaf and three upon the other. Each volume has about one hundred and eight leaves. The whole catalogue, therefore, contains about 56,700 titles of musical compositions and literary productions on the subject of music. The Museum possesses besides a collection of musical compositions and treatises in manuscript, of which a small catalogue was printed in the year 1842. It contains about 250 different works, some of which are valuable. These facts are probably known to many of your readers; still, I think it necessary to notice them briefly, in order to guard against the possibility of the following observations being misunderstood.

Even a hasty inspection of the written catalogue must convince any one that it contains principally entries of compositions possessing no musical value whatever. Every quadrille, ballad and polka, which has been published in England during the last fifty years, appears to have a place here, and occupies just as ample space as Gluck's 'Alceste' or Burney's 'History of Music.' This is perhaps unavoidable. If works of merit only were to find admission, who would be competent to draw the line between these and such as ought to be rejected? In no other art, perhaps, do the opinions of connoisseurs respecting the merit of any work differ so much as in music. Since music appeals more directly and more exclusively to the heart than other arts, its beauties are less capable of demonstration, and, in fact, do not exist for those who have no feeling for them. There are even at the present day musicians who cannot appreciate the compositions of Sebastian Bach. Forkel, an enthusiastic admirer of S. Bach, as well as a learned and conscientious musician, has written a long dissertation, in which he endeavours to prove that Gluck's operas are execrable (*vide* 'Musikalisch-Kritische Bibliothek,' Band II.). Again, among the adherents of a certain modern school despising distinctness of form and melody,

may be found men who speak with enthusiasm of the master-works of Handel, Gluck and Mozart. Besides, it must be borne in mind that even our classical composers have now and then produced works of inferior merit, which are nevertheless interesting, inasmuch as they afford us an insight into the gradual development of their powers. In short, in a musical library for the use of a whole nation, every musical composition which has been published ought necessarily to be included. In the Musical Library of the British Museum it unfortunately happens, however, that those works especially are wanting which are almost universally acknowledged to be the most important. Indeed, it would require far less space to enumerate the works of this kind which it contains, than those which it does not, but ought to contain. One or two instances in confirmation of this assertion must suffice. Should the musical student resort to the Museum for the purpose of ascertaining the means by which Weber has produced the beautiful and justly renowned instrumental effects in 'Der Freischütz,' he will find himself disappointed. The score of this admirable opera, although published in Berlin more than twenty years ago, is still wanting in the library. Among Gluck's operas he will search in vain for the scores of 'Iphigenia in Tauris' and 'Armida.' Neither will he find the scores of Mozart's 'Don Giovanni,' 'Figaro,' 'Entführung aus dem Serail'; nor those of Beethoven's 'Fidelio,' 'Egmont,' &c. Bach and Handel will in course of time be amply represented, as the Museum subscribes to the German Bach and Handel Societies. The Handel Society proposes to issue regularly two works in every year, and to publish about sixty works in all,—so that, if no unforeseen obstacles intervene, this publication will be completed within a period of about thirty years. Thus, in the beginning of the next century the student may hope to find in the British Museum the works of Bach, Handel, and, perhaps, also of Beethoven, of which Breitkopf and Härtel in Leipzig, are issuing a complete edition. But, is it advisable to withhold from the present generation the use of the most important compositions of the great masters, because a future generation is likely to have them in a set with less important ones?

Again, the student must be prepared for disappointment should he have to consult any of our standard scientific works on music. To note only one instance: Mattheson, the well-known contemporary and friend of Handel, has written, it is said, a greater number of works relating to the theory and history of music than the number of years he lived, and he died at the venerable age of eighty-three. There are, according to the musical catalogue, only four of his books in the British Museum, and of these only one is generally classed by judges among the most important productions of his pen. However, there may be more works relating to the science of music in the library than would appear from the catalogue of music. Several have evidently been entered in the New General Catalogue. I find this to be the case, for instance, with some recent German publications—as Spohr's Autobiography, the interesting treatises on Acoustics and on the construction of Musical Instruments, by Zämmner and Helmholtz, and some similar works. Would it not be advisable to have all the books relating to music entered in the musical catalogue? Even the most important dissertations on musical subjects which are found in various scientific works, might, with great advantage, be noticed in this catalogue. I shall mention only the essays in the 'Asiatic Researches,' in the works of Sir W. Jones and Sir W. Ouseley, in 'Description de l'Égypte,' and in the *Philosophical Transactions*.

Thus much respecting the present condition of the Musical Library in the British Museum. Allow me now to submit a few suggestions as to how a National Musical Library ought to be constituted in order best to answer its purpose. Premising that it must be formed with as much regard to the convenience of those who resort to it for reference, as of those who are engaged in a continued study of some particular branch of music, the following classes of works ought to form the basis of its constitution.

1. *The scores of the Classical Operas, Oratorios, and similar Vocal Compositions with Orchestral Accompaniment.*—Many of these scores have not appeared in print, but are obtainable in carefully-revised manuscript copies.

2. *The scores of Symphonies, Overtures, and similar Orchestral Compositions.*—The editions which have been revised by the composers themselves are the most desirable. The same remark applies to the scores of operas, oratorios, &c.

3. *Vocal Music in Score.*—The sacred compositions *Alla Capella*, and the madrigals of the old Flemish, Italian and other continental schools, as well as those of the celebrated old English composers. The choruses of the Greek Church in Russia, &c.

4. *Quartets, Quintets, and similar Compositions in Score.*—The study of these works of our great masters is so essential to the musician, that special care should be taken to secure the best editions. The classical trios for pianoforte, violin and violoncello, and some other compositions of this kind, have recently been published in score. These editions are greatly preferable to those in which the part for each instrument is only printed separately. The same remark applies to the concertos of Mozart, Beethoven and other masters, which have recently been published with the orchestral accompaniment in score.

5. *Sonatas, Fantasia, Fugues, &c.*—Of all the classical works composed for a single instrument the original editions, generally revised by the composers themselves, are indispensable. Besides these, the most important subsequent editions of the same works would be required. Beethoven's pianoforte sonatas, for instance, have been re-edited by Czerny, Moscheles, Halle, and other eminent performers. It is highly interesting and instructive to examine and to compare the readings of these musicians, which differ in many points from each other.

6. *Arrangements.*—Those of operas, oratorios, masses, and other elaborate vocal compositions, with orchestral accompaniment, must necessarily be confined to the instrumental portion, otherwise they are useless either for study or reference. Those arrangements are greatly preferable which have been made by the composers themselves, or under their superintendence.

7. *National Music.*—All the collections of national songs and dances which have been published in different countries. The advantage which the musician might derive from a careful study of these, is not yet so fully appreciated as it deserves, but it would, probably, soon be better understood if these treasures were made more easily accessible.

8. *Books of Instruction for Vocal and Instrumental Practice.*—The best schools for every instrument, as well as for the voice, which have been published in different countries and languages.

9. *Works on the Theory and History of Music.*—All the standard works ought to be found in the library, not only in the languages in which they were originally written, but also in translations if any such exist. Many of the latter are valuable on account of the interesting explanations and other additions by the translators. This is, for instance, the case with some English books which have been translated into German; as 'Brown's Dissertation on the Rise, Union, and Power of Music,' translated by Eschenburg; 'Handel's Life,' by Mainwaring, translated by Mattheson; besides several others. Perhaps I need scarcely add that the biographies of celebrated musicians ought also to be included among the most desirable requisites.

10. *Works on Sciences intimately connected with the Theory of Music.*—Treatises on Acoustics, on the construction of Musical Instruments, on *Æsthetics*, &c.

11. *Musical Journals.*—All the principal ones published in different countries and languages. To these might advantageously be added the most important literary journals containing critical and other dissertations on music.

12. *Dictionaries, Catalogues, &c.*—The English language possesses no musical dictionary, technical, biographical, or bibliographical, of importance,

similar to the French and German works by Fétis, Schilling, Gerber, Rousseau and others, which are indispensable for the Library. With these may be classed the very useful works on the Literature of Music, by Forkel, Lichtenthal, and Becker, as well as Hofmeister's comprehensive 'Handbuch der musikalischen Literatur.' The collection of catalogues should comprise all those of the principal public musical libraries on the Continent, as well as in England; those of large and valuable private libraries, several of which have appeared in print,—as, for instance, Kiesewetter's 'Sammlung alter Musik,' Becker's 'Tonwerke des XVI. und XVII. Jahrhunderts,' and others; those of the principal music-publishers, and those of important libraries which have been disposed of at public auctions.

I think it unnecessary to extend this list any further, as it will suffice to indicate the plan which, in my opinion, ought to be pursued in the formation of a National Musical Library. I shall therefore only observe further, that there are, besides the above mentioned, several kinds of works which can scarcely be considered as of secondary importance,—such as musical travels, novels, and entertaining as well as instructive musical essays; librettos of operas and the poetry of other elaborate vocal compositions; drawings illustrating the construction of musical instruments,—as, for instance, of the most celebrated organs, of the various improvements in the pianoforte, &c.; engravings from the best portraits of celebrated musicians; and faithful sketches from sculptures and paintings of nations of antiquity in which musical instruments and performances are represented.

There remains yet another point which requires a moment's consideration. I allude to the daily-increasing difficulty of forming such a Library as I have just planned. The interest in the study of classical works relating to music is evidently no longer confined to the professional musician, but is rapidly spreading among amateurs and men of science. Their libraries now absorb many of the old and scarce works which formerly were almost exclusively in the hands of musicians. Moreover, the English Colonies have already drawn upon our limited supply of the old standard works, and there is every reason to suppose that the demand for them will continue to increase. Many of these works have evidently been published in an edition of only a small number of copies. Still it is not likely that they will be republished. In a few instances, where a new edition has been made, it has not apparently affected the price of the original edition, because the latter is justly considered preferable. I will give one instance: the new edition of Hawkins's 'History of Music' has not lessened the value of the first edition. Indeed, the price of the first edition is still, as formerly, on a par with the price of Burney's History, of which no new edition has been published. About ten years ago it was possible to procure the scores of old classical operas, and other works of the kind, at the average rate of 10s. per volume; now they fetch double the price, and there is every probability that they will become every year more expensive. Indeed, whatever may be the intrinsic value of any such work, the circumstance of its being old and scarce seems sufficient, at least in England, to insure it a high price. I have it from good authority, that at the recent sale of the library of the late Professor Taylor some old works of authors who have never enjoyed a high reputation as musicians, were sold for about as many pounds as they cost their former owner shillings. A book of songs, published in the reign of Henry the Eighth, entitled 'Bassus,' was (as noticed in the *Athenæum*, No. 1886), recently sold at an auction for the sum of eighty pounds. The suggestion of your correspondent that it consists of the bass part only of a work (vide *Athenæum*, No. 1888) is undoubtedly correct. This work, or rather part of a work, has been purchased for the Library of the British Museum. It appears to consist of a compilation of songs by different composers, similar to the 'Chansons Musicales à quatre parties de plusieurs auteurs,' of which a series of volumes was published in Paris at the beginning of the sixteenth century. It may, how-

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ever, be valuable on account of the poetry, or at least on account of the words; musically, a bass part alone can have no value. If the next eighty pounds which the authorities of the British Museum are disposed to spend for the benefit of the Musical Library were laid out in the purchase of the scores of the most important works by Mozart, Beethoven, Gluck, Weber, and others which are wanting, a decided step would be made towards the improvement of the Library. The most practicable method, undoubtedly, would be to procure the old and scarce works from the Continent, where the prices have not yet risen to the same extent as in England. Sale-Catalogues of second-hand works on music are regularly published in Leipzig, Berlin, and other towns, and are easily obtainable in London. Whatever requires to be done in this matter, ought evidently to be done soon. The well-known kindness of the officers of the British Museum is a sufficient guarantee that any well-founded suggestion for the improvement of the Musical Library would be received by them with proper consideration. But as the question is, or ought to be, of public interest, a public discussion of it seems to give it the best chance of being properly taken up. It is for this reason especially that I solicit for my remarks a place in the *Athenæum*.

CARL ENGEL.

OUR WEEKLY GOSSIP.

Her Majesty has made a very gracious and appropriate suggestion,—namely, that the Royal Horticultural Gardens should be thrown open, free of charge, to the whole public, on the 26th of August, the birthday of Albert the Good. The Prince conceived the idea of those beautiful gardens; laboured himself assiduously on all the plans and details; and, to the last day of his life, was busy with the means for making them useful and attractive. It may almost be said that they bear the stamp of his many-sided genius in every part. Nothing is more natural than that the Queen should admire and love them; nothing is more thoughtful than that she should wish her people, of all classes, to partake of her own delight. Of course Her Majesty's desire on such a point is law. The Gardens will be thrown open on the 26th proximo.

On Wednesday evening the Duke of Buccleuch received at the Horticultural Gardens, the Prince and Princess of Wales, and about two thousand eminent persons who had been invited to meet their Royal Highnesses. The reception was extremely brilliant and successful.

On Wednesday morning last four hundred members of the Inns of Court Rifle Corps,—including many who are highly distinguished as writers and speakers,—followed the ashes of their late commander, Col. Brewster, to the grave in Brompton. To Col. Brewster this splendid battalion of volunteers owed much of its popularity and success; and the man, besides being a thorough soldier, was a most amiable and courteous gentleman. His loss is grievously felt by his late comrades. No London corps had, up to last week, had the misfortune to bury its commanding officer, and this was, consequently, the first volunteer funeral which the people of the metropolis had seen conducted with complete military honours. Col. M'Murdo and Col. Erskine represented the general body of volunteers.

Sir Stafford Northcote's Select Committee on Schools of Art has just made its Report. The Committee was obtained at the instigation of some of the local masters, on the grounds that the local schools did not obtain a sufficient share of the Parliamentary grant, and that a disproportionate amount of the grant was applied to the South Kensington establishment; that the local medals should be unlimited in number; that grants should be made for more and better examples; that the middle classes should be paid for, and that the masters should be relieved of the drudgery of attending to the poor schools. The Report recommends that any future payments be wholly limited on behalf of artisans; that South Kensington have a greater number of scholarships, which are likely to increase its expenses; that no further building

grants be made to local schools; that all grants of examples to local schools be stopped,—certainly an easy way of avoiding dispute with the Department,—and that all local medals, also, be stopped. No change is recommended as respects the poor schools. We fear that these somewhat stern recommendations of the Committee will not give effect to the wishes of those who instigated an inquiry into their alleged grievances.

The pair of Mooruchs, those curious birds of the ostrich family, in the Zoological Gardens, which were brought from Sydney in May, 1858, have at length succeeded in breeding young. Two previous attempts were unsuccessful, in consequence of the male bird, who always hatches the eggs, having destroyed the young birds. On this occasion the latter were removed from the nest when they were hatched, and placed with a hen until sufficiently strong to be restored to the parent birds.

The portrait of Keppel, by Sir Joshua Reynolds, recently purchased for the National Portrait Gallery, was presented by Keppel to Dunning, and not Drummond, as stated in our last number by a clerical error. It was given in acknowledgment of valuable legal assistance rendered by Dunning to Admiral Keppel. The portrait recently belonged to Lord Cranstoun.

A Fox Committee has been formed, with Mr. P. A. Taylor as chairman. The Committee are considering the propriety of issuing a new edition of Mr. Fox's writings and speeches. They propose to place a suitable monument over his grave, and to offer a marble copy of his bust to the National Portrait Gallery.

Wednesday, September 14, has been fixed as the opening day of the Bath Congress of the British Association: Sir Charles Lyell will preside. The Vice-Presidents will be Lord Portman, the Marquis of Bath, Messrs. Tite, Way, Dickinson and Saunders. The Local Secretaries will be Messrs. Charles Moore, C. E. Davis and the Rev. H. H. Winwood. The Local Treasurer is Mr. Thomas Gill.

Among the attractions of the Warwick Meeting of the Archaeological Institute will be, on Wednesday, July 27, a visit to the Castle, with a description of the noble series of pictures by Mr. George Scharf; on Friday, a trip to Lichfield Cathedral, where Prof. Willis will deliver a lecture on its history and architectural features; on Saturday, a journey to Stratford-on-Avon. Excursions are also arranged to Kenilworth, Coventry, Stoneleigh Abbey, and Guy's Cliff.

Prizes will be presented to the students of the West-London School of Art, on Wednesday evening next week, by Mr. A. J. B. Beresford Hope, President of the School.

The Council of the Institution of Civil Engineers have awarded the following premiums: a Telford Medal and the Manby Premium, in books, to George Henry Phipps, for his paper 'On the Resistances to Bodies passing through Water,'—a Telford Premium, in books, to John Baldry Redman, for his paper 'On the East Coast, between the Thames and the Wash Estuaries,'—a Telford Medal and a Telford Premium, in books, to William Lloyd, for his 'Description of the Santiago and Valparaíso Railway, Chile, South America; with Remarks upon Resistances from Curves on Railways, and upon Coal-Burning Locomotives,'—a Telford Premium, in books, to William Parkes, for his 'Description of Light-houses lately erected in the Red Sea,'—a Telford Medal to M. Pernolet (of Paris), for his paper 'On the Means of Utilizing the Products of the Distillation of Coal, so as to reduce the Price of Coke; with Descriptions of the Ovens, and of the Best Processes in use in Great Britain and on the Continent, in the Manufacture of Coke,'—a Watt Medal and a Telford Premium, in books, to Thomas Sopwith, jun., for his paper 'On the Actual State of the Works on the Mont Cenis Tunnel, Victor Emmanuel Railway, and Description of the Machinery employed,'—a Watt Medal to William Bridges Adams, for his paper 'On the Impedimental Friction between Wheel Tires and Rails, with Plans for Improvement,'—a

Watt Medal to James Cross, for his paper 'On the Structure of Locomotive Engines for ascending Steep Inclines, especially when in conjunction with Sharp Curves on Railways,'—a Telford Premium, in books, to John Mortimer Heppel, for his paper 'On the Closing of Reclamation Banks,'—a Telford Premium, in books, to George Rowden Burnell, for his paper 'On the Machinery employed in sinking Artesian Wells on the Continent.'

Mr. John Taylor, long known as a publisher and as a writer, died at Kensington, on Tuesday evening (July 5), aged eighty-three. Mr. Taylor was a man of varied information, and by temperament curious on all curious questions. Among his subjects were Junius, the number of the Beast, the origin of the Pyramids, and the currency; the fourth topic well deserves to rank with the other three. Mr. Taylor will be remembered as the first who started Sir Philip Francis as Junius, and his method of treating his hypothesis has gained for it a very wide adoption. Speculators in general are rash and impulsive; but Mr. Taylor thought much and collected carefully before he committed himself. His habits were of the most quiet and sedentary kind, and his conclusions were slowly wrought out: it is not a little singular that with such a character of mind he should have worked through such a curious mass of researches. Strange as some of his subjects are, there is a vein of common sense running through his management of them. As a man, he stood high in the opinion of those who came in contact with him, whether in business or in literature; and his many friends will be glad to hear that, though the disorder under which he suffered for years and finally sank is one which is often of the most grievous kind, he had but little acute suffering, and died at last of mere exhaustion.

News has at length been received, at Khartûm, of that enterprising explorer, Mr. Samuel Baker. It will be in the recollection of all who are interested in Nile discovery that Mr. Baker, on the departure of Capts. Speke and Grant from Gondokoro, volunteered to go southward in search of the reported lake Luta Nzigé. His party has now been met with returning northward, a few hours' march from Gondokoro; and as a swift vessel, placed generously at Mr. Baker's disposal by Mr. Petherick, awaited his arrival at that place, we may hope soon to hear of his descending the Nile, and communicating the results of his journey.

We have the following notes on Queen Caroline Matilda's letter to George the Third, from a friend in Copenhagen:—"In your review of the 'Life and Times of Her Majesty Caroline Matilda, &c.,' by Sir C. F. Lascelles Wraxall (No. 1912, June 18), you observe: 'It was during this mortal illness, and almost in her supreme hour, that Caroline Matilda wrote to her brother, George the Third, the following conclusive letter, which the author is enabled to publish through the kindness of the Duchess of Augustenburg,' who was allowed to take a copy by the late King of Hanover." The lines which I have italicized would lead the public to suppose that this is the first time the letter referred to has appeared in print. But such is not the case. In 'The Traveller's Handbook to Copenhagen and its Environs,' by Anglicanus, the following passage (p. 159), under 'Frederiksberg,' where mention is made of Caroline Matilda, may be interesting to your readers in regard to this letter: 'We will not, however, withhold a document which appeared in the Copenhagen *Berlingske Tidende* of January 17, 1852, but without any editorial remarks, and without name of place or date. This document, translated into English, was inserted some days after in the London newspapers, with a few prefatory remarks, representing that the original was in the Privy Archives of Denmark, at Copenhagen. But this statement we are able, on high official authority, to controvert. Indeed, it is more natural to suppose that the original, the authenticity of which there seems no reason to doubt, must be looked for in the State Paper Office or in the British Museum, London. The document, purporting to be a letter which the young and unhappy Queen wrote to her brother, George the Third, of England, appeared for, probably, the first time in a book published at Celle, in 1851,

under the title of '*Caroline Mathilde, Königin von Dänemark, nach ihrem Leben und Leiden*, by H. Ch. Heimbürger, Archidiaconus und Senior Ministerii in Celle.' This narrative is founded on a prior publication, printed in 1775, entitled '*Die letzten Stunden Ihrer Majestät, der hochseligen Königin Caroline Mathilde von Dänemark*,' and on the statements of its author, Pastor Lehzen, the Queen's spiritual adviser, who was in attendance upon her during her fatal illness. Archdeacon Heimbürger does not state that he takes this letter from Pastor Lehzen's book (now become very scarce), but says: "In her last moments, the Queen entrusted to Pastor Lehzen a letter, written by her own hand, and with the greatest effort, begging him to seal it, and to send it to her brother when she should cease to exist." The following is a literal translation of the letter, as given in German, in Archdeacon Heimbürger's book. 'Here follows the letter, which differs no more from that quoted in the *Athenæum* from 'The Life, &c.,' than would naturally be the consequence of two translations, made by two persons, from the original document. Thus the letter which Sir Lascelles Wrasdale is enabled to publish through the kindness of "the Duchess of Augustenburg," who was allowed to take a copy by the late King of Hanover,' has already appeared in German in 1851, if not before; in Danish and English in 1852; and again in English in 1853. Where is the original document? Who has seen it? In what language is it written?"

We learn with great pleasure from Italy, that the Italian Government is about to despatch a scientific expedition to the Pacific, and that it will in all probability sail in October next. It was intended that it should have started during the past spring, but it was prevented by the warlike rumours then so prevalent. We understand that an Italian gentleman already known in this country by a memoir published in the *Transactions* of one of our Societies is to be attached to the expedition, for the special investigation of the zoological subjects collected during the voyage.

The Academy at St. Petersburg has been entrusted with all the books and manuscripts which were kept hitherto in the Asiatic Department of the Russian Ministry of the Foreign Office. This will be a great boon for scholars intent on Asiatic studies. These books are very rare, and most of them exist only in the countries where they have been published. They are written in Chinese, Mandshurian, Tibetan, Mongolian, and Sanskrit. The Gandschurian collection, written in the language of Tibet, comprises 170 volumes. The Tandschurian collection is still in the keeping of the Russian Ambassadorship at Peking.

At Paris, the other day, an autograph of Tasso was sold, written by the poet of the *Gerusalemme Liberata*, in the twenty-sixth year of his age. It is worded as follows: "I, the undersigned, hereby acknowledge to have received from Abraham Levi 25 lire, for which he holds in pledge a sword of my father's, 6 shirts, 4 sheets, and 2 table-covers. March 2, 1570. Torquato Tasso."

ROYAL ACADEMY OF ARTS.—THE EXHIBITION OF THE ROYAL ACADEMY IS OPEN.—In the Day, from Eight till Seven. Admission, 1s.; Catalogue, 1s. In the Evening, from Half-past Seven till Half-past Ten. Admission, 6d.; Catalogue, 6d.

JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTIETH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East, close to the National Gallery, from Nine till Dark.—Admission, 1s.; Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTIETH ANNUAL EXHIBITION WILL CLOSE ON SATURDAY, July 30th inst., at their Gallery, 83, Pall Mall, near St. James's Palace. Daily from Nine till dusk.—Admission, 1s.; Catalogue, 6d.

FRENCH GALLERY, 120, Pall Mall.—THE ELEVENTH ANNUAL EXHIBITION OF PICTURES—the contributions of Artists of the French and Flemish Schools—is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

ON VIEW, THE PICTURE OF THE MARRIAGE OF H.R.H. THE PRINCE OF WALES, painted from Actual Sittings by Mr. G. H. Thomas, who was present at the Ceremony, by gracious command of Her Majesty the Queen, at the GERMAN GALLERY, 108, New Bond Street, daily, from Ten till Six. Admission, 1s.

MR. SIMPSON'S WATER-COLOUR DRAWINGS OF INDIA, THIBET, and CASHMERE, at the GERMAN GALLERY, 108, New Bond Street. Daily from Ten till Six o'clock.—Admission, 1s.

PHOTOGRAPHIC EXHIBITION.—THE TENTH ANNUAL EXHIBITION OF THE PHOTOGRAPHIC SOCIETY IS NOW OPEN from Ten till Six, at the Gallery, 48, Pall Mall.—Admission, 1s.; Catalogue, 6d.

HOLMAN HUNT'S PICTURES.—'London Bridge on the Night of the Marriage of the Prince and Princess of Wales,' and 'The Afterglow in Egypt'; together with Robert E. Martineau's Picture, 'The Last Day in the Old Home,' are NOW ON VIEW at 'The New Gallery,' 18, Hanover Street, Regent Street, from Ten till Seven.—Admission, 1s.

SCIENCE

MEDICAL BOOKS.

A System of Surgery. By James Miller. (Edinburgh, Black.)—This work has now a somewhat melancholy interest. It was completed by the author in January of this year, and now he is numbered with the dead. The connexion between the death of the author and the completion of the work is irresistibly forced upon us when we look at the size of the volume, and remember the immense labour it must have cost. Never a strong man, always working to the utmost of his ability, there can be little doubt that this last labour of an active life was intimately connected with his somewhat premature decease. We could not pretend to criticize a volume which professes to be a system of surgery; but we know that the late Prof. Miller was admired and beloved by a large class of pupils, who now, practising surgery in every part of the world, will be glad to have in an extended form the views and opinions of their respected teacher. Surgery is not indebted to the late Prof. Miller for new discoveries, or for bold and appalling operations; but he was all his life a diligent student and observer, and had a peculiarly clear and forcible manner in expressing, in a class-room, his own convictions and judgments. The present work is written in a remarkably clear and lucid style, and embraces the whole range of surgical practice, so that it not only gives the author's own views on the various points of practice, but is really one of the most comprehensive treatises on surgery to which the student can have recourse.

The Science and Practice of Medicine. By William Aitken, M.D. (Griffin & Co.)—Although Dr. Aitken has called this book a second edition, it is really a new work, and from having approved and used the first edition, we can indorse the statement on the title-page, that it is "revised and re-written." The work also occupies nearly double the space of that of the first work, and claims to be a systematic and scientific account of all those diseases which come under the treatment of the physician. The great merit of this work is, that it treats the various forms of disease according to a scientific classification, and follows the nomenclature of the Registrar-General. This alone would be a great recommendation, as it furnishes the medical practitioner with the means of supplying the information, in medical certificates of death, which, to be of value, should designate the same diseases by the same names, and be as accurate as the diagnosis of disease will permit. This, however, is not the only recommendation of Dr. Aitken's book. His definitions of diseases are accurate, and his account of their pathology and treatment is not derived from his own experience alone, but from the writings of those who have most distinguished themselves by their study. In some departments, as that of medical geography, the present work contains information that will not be found in any other manual of medicine. The student will also find in it a large amount of information on the subject of temperature in disease, a question to which Dr. Aitken attaches great importance, and which, although perhaps not at present yielding points of practical importance, cannot but be regarded as of the highest interest to the scientific medical man. We cannot but admire the healthy scientific tone of this work, and feel sure that it will do much to spread a spirit of inquiry and observation among those who study it; and we think the Government is to be congratulated on having so efficient a teacher of pathology in the Army Medical School at Netley.

On Some of the Forms of Diseases of the Eye, commonly called Amaurosis. By Ernest Hart. (Churchill.)—The object of this pamphlet is to draw attention to the use of the ophthalmoscope

in certain forms of disease of the eye which are usually called "amaurosis." Mr. Hart shows that this condition is dependent on several causes, and expresses his conviction that in some of its forms, if detected in its earlier stages, it may be cured or arrested. The great practical point we gather from Mr. Hart's remarks is this, that any increasing dimness of vision should excite apprehension, and the eye should be examined by the aid of the ophthalmoscope. This instrument, almost one of the last gifts of abstract science to practical medicine, has already thrown a flood of light on the nature of diseases of the eye, and promises to become still further the means of revealing the cause of those changes which produce impaired sensation in the most complicated and important organ of the senses.

The Teeth in Health and Disease. By Robert Thomas Hulme. (Baillière.)—One is tired of books on the teeth. Every man who sets up as a dentist thinks it is necessary to write a book, so that it is almost exceptional to find a dentist who has not his own work on the teeth to recommend his art. It is only here and there a man, like Mr. Tomes, who has anything new to say on the subject, and to him every one is anxious to listen. But it may nevertheless be permitted to an old practitioner to instruct the public. Mr. Hulme is well known as a writer and lecturer on science and as a practical dentist. He has, however, never ventured before to publish a book about the teeth. He now comes forward with a modest volume, addressed to the public, and we can recommend it as one of the most sensible and useful manuals that we have seen. It gives an account of the structure and development of the teeth from that important period when baby cuts his "first tooth," up to the time when the last "wisdom tooth" appears. It treats of the various diseases which the tooth is "heir to."

The Seven Sources of Health. By William Strange, M.D. (Renshaw.)—We are not informed by Dr. Strange what are the seven sources of health; but we suppose he uses the mystical number to indicate his own consciousness of the perfect manner in which he has treated the subject. Whether this be the case or not, we freely accord to Dr. Strange a knowledge of the subjects on which he writes. He has read a good deal on sanitary matters, and has, in a very pleasant way, reproduced what he recollects of his reading. Although orthodox on most health matters, he goes out of his way to say that Dr. Christison hesitates "to pander to the popular prejudice by attributing the largest portion of all diseases to dirty streets, crowded dwellings, and insufficient food." We had always thought that popular prejudice ran the other way; at least, in London we find it does; and our great difficulty is to persuade people that dirty streets and crowded dwellings have anything to do with disease. It may, however, be different in Edinburgh. Then our author differs from a "much-venerated lady" about night air, but we find nothing in his book to demonstrate that night air is worse than day air, except that it is colder, which Miss Nightingale never denies. The question at issue seems to be, Is it better to breathe pure cool air, or impure warm air? The chapter on Food, though the most elaborate, is the least satisfactory. On the whole, however, we can recommend Dr. Strange's book as good reading on the subject of health.

SOCIETIES.

ASIATIC.—July 4.—Sir E. Colebrooke, Bart., M.P., President, in the chair.—Mrs. N. Smith was elected a Resident, and Mr. Hermann von Schlagintweit and Dr. Emil von Schlagintweit, Non-Resident Members.—The Rev. Prof. K. M. Banerjee, Pandita Isvarachandra Vidyasagara, Dr. Bhanu Daji, Pandita Bapu Deva Sastri, and Syed Ahmad Khan, were created Honorary Members. Abstracts of the following papers were read:—'Notes on some Tablets in the British Museum, containing Bilingual Legends (Assyrian and Phœnician),' by Major-Gen. Sir H. C. Rawlinson. These tablets, which were brought from Nineveh, mostly represent legal documents relating to all the varied transactions of the social life of the Assyrians.—'Notice of the Jonghar Inscription,' by E. Norris,

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ARCT L. C. S. Graham Ancien gether monolit are situ the gre of a cir remain which two rov and thr are rud 15 feet erect s period markin numer February Northu cated h incised indents stones An int Argyle glyphs, and N with or tion no of the used in tions o through pledge the irr observe such ar more i with r ture in solemn Goodw the ins by the been of Goodw tion, Nubia, twenty stone but or exhibit in the Salubri position Black

Esq. From two photographic fac-similes of a rock inscription discovered near the village of Nangam, in the Ganjam district of Southern India, Mr. Norris proved the inscription to be a fourth version of the celebrated Edict of King Asoka, three others of which—those of Girnar, Dhauili and Kapuridigri—had formed the subject of a previous paper in the Society's Journal.—'On the Jyotisha Observation of the Place of the Colures, and the date derivable from it,' by Prof. W. D. Whitney. After reviewing the various dates assigned to the observation in question by Colebrooke, Archdeacon Pratt and others, which range from the fourteenth to the twelfth century B.C., Prof. Whitney states as the result of his investigations that the sources of doubt and error are too great to allow a definite date to be laid down.—'Brief Notes on the Age and Authenticity of the Works of some Hindû Astronomers,' by Dr. Bhâu Dâji. From an examination of the works, with the commentaries thereon, of the principal astronomers of the Hindûs, Dr. Bhâu Dâji was enabled to fix their respective dates as follows:—The elder Aryabhata, who was the author of the *Dasagitisûtra* and *Aryashtasata* or 108 couplets, was born A.D. 476; Varâhamihira died in A.D. 587; Brahmagupta wrote his *Brahmasphuta-siddhanta* in A.D. 628; and Bhâskarâchârya composed the *Siddhântasiromani* in A.D. 1150.

ARCHÆOLOGICAL INSTITUTE. — July 1. — The Lord Talbot de Malahide, V.P., and afterwards C. S. Creaves, Esq., in the chair.—Mr. H. D. Graham communicated some interesting notes 'On Ancient Stone Monuments in Argyleshire,' together with drawings and a plan. The ancient monolithic relics to which Mr. Graham referred are situated between Kilmartin and Kilmichael on the great Crinan level in Argyleshire, and consist of a circle of small stones and *débris*, possibly the remains of a cairn partly swept away by a brook which runs near it. To the west of the circle are two rows of large standing stones, four in one row, and three more distant from the circle. The stones are rude slabs of whin-stone, the tallest being about 15 feet high, the broadest 6 feet in width, and their average thickness 5 inches. The group of erect stones may seem to be associated with the period of those curious and unexplained circular markings on rocks in Northumberland, of which numerous representations were exhibited at the February Meeting by the courtesy of the Duke of Northumberland. Similar symbols—less complicated but still presenting the characteristics of the incised circle and the line radiating from the central indentation—were to be found on some of the stones represented in Mr. Graham's drawings. An interesting fact connected with these relics in Argyleshire is that we have these mysterious petroglyphs, now noticed not only in Northumberland and North Britain but in Ireland, here associated with one of those vestiges of a very early superstition not wholly extinct until recent years, namely, of the "Stones of Odin," those perforated rocks used in times of remote antiquity in solemn adjurations or vows, by the ceremony of joining hands through the aperture in the stone with the solemn pledge given, of which such primeval usage was the irrevocable bond.—Sir J. C. Jervoise, M.P., observed that many traces might be noticed of such ancient customs. Where a district abounded more in wood than in rocks the custom existed with regard to some ancient tree, through an aperture in which the persons who took part in the solemn treaty joined their hands.—Mr. C. W. Goodwin, M.A., gave a most valuable notice of the inscription on a curious votive tablet exhibited by the Rev. Greville J. Chester, and which had been obtained by that gentleman in Nubia. Mr. Goodwin supposed the language of the inscription, which was syllabic, to be that of ancient Nubia, and that the alphabet possessed about twenty letters. No other example of such a stone with such characters is known to exist but one in the British Museum.—Mr. Brown exhibited a case of five flint implements, discovered in the higher-level gravel at Milford Hill, near Salisbury, and read a description of them and the position they had occupied *in situ* by Dr. H. P. Blackmore.—Mr. H. F. Holt read an interesting

paper 'On the famous Woodcut, St. Christopher, of 1423,' belonging to Lord Spencer, and which is generally considered the most ancient woodcut with a date known. Ever since its discovery in 1769, however, there have been those who have questioned its date and disputed its origin, and doubts have been raised as to the genuineness of the paper on which it is printed. Mr. Holt confined his remarks solely to the consideration of the date, and advanced very ingenious arguments to prove his theory that the true date is not 1423 but 1493, believing that on the first production of the cut to Baron Henecken in 1769, a forger had transformed by an easy process *MCCCXC tertio* into *MCCCXX tertio*.—The Rev. G. Cardew gave an account of some of the discoveries recently made by him at Helmingham, in Suffolk. Numerous objects were exhibited by the Hon. Robert Curzon, the Hon. Wilbraham Egerton, Mr. J. Gough Nichols, Mr. J. H. Anderson, Col. Tempest, Mr. Farrer, Mr. O. Morgan, M.P., the Rev. F. Darling, and the President of the College of Old Hall Green, Herts.

FINE ARTS

THE FRENCH GALLERY.

THE addition of some new and important pictures to this Gallery calls for further remark. The most striking of these is M. Gudin's *Landing of Napoleon the Third at Genoa*, an immense work, nearly filling one side of the pleasant room in Pall Mall, the varied contents of which have done so much to familiarize Englishmen with the characteristics, and, within the limits proposed for the Exhibition, the great value in every sense of the Art of our neighbours. The Emperor Napoleon has given commissions for the execution of eight pictures commemorative of pageants similar to that which furnished the subject to the work before us. Three of these are already finished:—1, The reception of the English squadron at Cherbourg when the Queen visited the Emperor; 2, The review of the French fleet at Brest by the Emperor; and, 3, the painting now exhibited. Judging the last by its own standard, *i. e.* one which is not very fortunately found appropriate to State pictures, it is a grand and highly-effective work of Art. By a sterner standard of criticism, such as we should desire to apply to the productions of so able an artist as M. Gudin, there is much in it which cannot be praised very highly. It will not bear looking at from a near point of view: the figures show best at a distance; when we are near, their roughness of execution and lack of good colouring destroy the illusion which, at a greater distance, tells powerfully on the spectator. The sky might have been painted with more purity and fidelity; the sea, which is that of a nook of the Mediterranean, should be brighter and richer in tints. Nevertheless, when seen from the other side of the room, the effectiveness of the lane of bright water that is formed by two lines of shipping, and illuminated by a flood of light poured from a gap in the clouds above,—its beams centering upon the barge wherein is seated the Emperor and his suite,—has a singularly striking, if not very novel, effect. In the distance rises the tall white column of the Faro of Genoa, with a veil of misty light drawn before it so as to soften, without obscuring, its outline; further removed are the deeply-toned blue hills of the land rising above the city; far off, the horizon is absorbed in haze. The rigging of the craft on either side of the picture is crowded with cheering men, the very boats that hang from the sterns of some among these vessels have each a load of welcomers. Round the bows and round the sterns of the ships are clustered boats, some filled with civilians, some with sailors, others with armed soldiers and marines,—the last standing up to salute the Imperial party. The front of the canvas is, of course, occupied by water, and this is dazzlingly bright; scores of large bouquets float upon the course of the State-barge, some before, some alongside, some astern, just as they were thrown. This incident is no less true to the fact than poetically suggestive, and it has rightly been made the most of by the artist. The

result is very striking and original. The dramatic element predominates, as it should, in this work; and our feeling of regret that its Art-value is not higher must be tempered by reflection of the end to which it is dedicated. Could the sea—especially that in front—be more learnedly painted, the shipping more solidly handled, the figures more carefully drawn and modelled, and the sky freed from the censure we are bound to urge, it would be grand, in the true sense of the word. As it is, the picture has all the elements of highly popular treatment, and renders a memorable event in a way which will attract many, and by none be readily forgotten. In justice to the artist, we are bound to say that no man amongst us could have given so much dramatic importance to the treatment of such a theme. The French, with their love of ceremonials, have extraordinary facility and felicity in reproducing them on canvas. We counsel every one to go and see this painting, and especially recommend the great excellencies we have dwelt upon to the attentive consideration of our own artists. There is much in these respects to be learnt from such a work, and of all the spectacle-pictures we have seen, this—taking into account the arduous nature of M. Gudin's task—is the most remarkable. The vitality, so to say, of such scenes is vigorously put before us. The best parts of the execution appear in the chiaroscuro and tone of the boats that cluster about the larger craft. In managing these, M. Gudin shows himself at his best. Would there were more of these qualities, and that M. Gudin had remembered that he does not paint for the day only!

A more valuable work of Art than the above is that by M. Tidemand, who became so well known in this country by his Swedish subjects at the International Exhibition. This is styled *The Convalescent Boy*, and represents a sick lad attended by his family and school-friends,—the last, having a holiday, are allowed to visit him. The invalid is raised in bed; a hale comrade has approached the couch, and hands him some fruit in a basket; a little girl brings a string of cherries by way of offering, and is herself led by her elder sister. The mother of the invalid sits near the foot of the bed, which is an inclosed box with curtained doors. The effect, colour, and expression of this work are pleasant to see, and display the best qualities of the painter's method of working: it is wholly free from sentimentality.—A well-painted half-length of a young woman, styled *Sunday Afternoon* (164), showing her in gala costume, is by M. Van Hove, and is another subject of interest.—A new picture, by M. Ruiperez, *Playing at Cards* (126), is well worth examination, and a valuable work.

In the upper room at this Gallery will be found an interesting collection of water-colour drawings, mainly by Madame Bodichon, and mostly remarkable for effect and colour. In the same room is a water-colour drawing, by Mdlle. Rosa Bonheur, *Stags* (215), which will satisfy all her admirers in regard to its admirable drawing, tone and modelling. No visitor should fail to see this; it is rare that Mdlle. Rosa Bonheur's water-colour pictures are publicly exhibited. The Gallery still contains M. Leys' remarkable work, *Going to Church*, and the portraits of the Dukes of Burgundy and Brabant; M. Israël's most pathetic representation of a poor woman moving her scanty property in a snowy landscape; M. Gérôme's *Scene on the Nile*—a prisoner and his guards in a boat at evening,—one of the most poetical pictures we know, and a noble example of execution; also, the popular paintings by M. L. Gallait, parts of the series illustrating the Lives of Counts Egmont and Horn, and many other works of great interest and artistic merit. Two landscapes by M. Lambinet, charming in every respect, have been added since our former notice was written.

RECENT ACQUISITIONS TO THE SOUTH KENSINGTON MUSEUM.

SOME of our readers will be interested by recent acquisitions to this great collection. The following list, which does not extend further back than January last, will give some idea of the value and variety of these examples, which in

the aggregate amount to 400. Two models by Flaxman of the artist and his sisters.—Bas-relief bust of Cosmo de' Medici; a medallion of porphyry on ground of Ver di Prato marble, Italian, circa 1480.—Head of a Lion, terra cotta, Florentine, ascribed to Verrocchio.—Pediment of a window of wrought iron scroll-work and foliage, with painted and gilt heads, German, sixteenth century.—Casket, oblong, enamelled in colours on silver, with a Bacchanalian procession, and Medieval dancing groups; on the back a monogram, probably that of Marguerite de Valois, by Jean Limousin, 1620.—Crest of rock crystal with silver gilt foot, Gothic neck and spout, the handle enamelled.—Iron shield, modern Italian, *repoussé*, with medallions of warlike and allegorical subjects.—A large collection of modern French works of bronze, terra cotta, Della Robbia ware and porcelain.—German fifteenth and sixteenth century works in various materials and of many forms.—A statuette of stone of a youth with clasped hands, probably St. John the Evangelist, German, early sixteenth century.—Group of three figures of wood, coloured and gilt, the Maries and John at the Cross, German, fifteenth century.—Statuette of wood, St. John the Evangelist, companion to the last.—Ancient Chinese *cloisonné* enamel incense-burners and candlesticks.—Chinese vases, spoons, boxes, fans.—A chasuble of crimson velvet, embroidered with flowers of gold; on the opheys are figures of saints, Italian, fourteenth century.—A cope and hood of crimson velvet embroidered with gold; on the opheys figures of saints, on the hood the miracle of Pentecost, Italian, fourteenth century, diameter 9 feet 11 inches.

A Cassone of cedar-wood, the front and sides carved or incised with flat ornaments, and hunting and chivalric subjects; the ground has been filled in with enamel; below are allegorical figures in niches, probably Venetian work, Italian c. 1330—70; 5 feet 4½ inches in length, 2 feet 4½ inches wide; a beautiful and most interesting example.—Cope known as the "Syon cope" embroidered with silk and gold, with sacred subjects, English, c. 1250, 9 feet 7 inches in length, (Loan Collection, No. 3,001).—Hood of a cope embroidered with silk and gold; subject, the Adoration of the Magi, with a silk and gold fringe, English, fourteenth century.—Frame containing two pieces of carved and gilt wood, portions of the ceiling of the Palazzo Vecchio, Milan, Italian, fifteenth century.—A large collection of Spanish works, made in the Peninsula, by Mr. J. C. Robinson, on behalf of the Department of Science and Art, comprising very few works of the best periods of Art; as exemplifying the debased styles, the mass may be accepted as serviceable, however worthless as models. The gathering comprises jewelry, reliefs, statuettes, and fragments of statues of wood of the seventeenth and eighteenth centuries.—A MS. volume bound in Hispano-Moresque style, c. 1530 (?), works in metal of the same period, a triptych of ivory, terra-cotta busts, statuettes, and other examples of similar character.—Painted and unpainted carvings, silver plate, a coffret of ivory with lock-plate, ring and angle-clamps of gilt metal, fourteenth or fifteenth century.—A gold ring, the lozenge-shaped bezel set with white and crimson pastes, ancient Moresque work.—Several examples of the eighteenth century French jewelry.—A coffret of damasked steel, with an arched cover, the framework, escutcheon, and handles of gilt bronze, engraved with arabesques.—Plate of *sggrafiata* Majolica, painted with interlaced arabesques; a horse's head in the centre, Italian, 1530.—Coffret, or chasme of gilt wood, with painted panels, showing scripture subjects, and half-length figures of saints, Florentine, c. 1300.—An oval plaque, by P. Courtois, Limoges enamel, the Virgin and Child enthroned, 1550—1560.—Majolica cup of extremely rare character, painted with *amorini*, Italian, seventeenth century.—Reliquary of silver gilt, in form of an ingot, with suspending ring, on the sides an inscription, incised, the interstices filled with translucent enamel, North Italian, c. 1300.—Relief of marble, the martyrdom of St. Sebastian, Italian; manner of M. Civitate.—Eighteen tiles of enamelled earthenware (*azulejos*, or incrusting tiles), arabesque pattern in blue, from the castle of Segovia, *et.* sixteenth century.

—Four medallions of Della Robbia ware, containing busts surrounded by coloured wreaths, from the Palazzo Guadagni, Florence, c. 1480.—Fifteen English, seventeenth and eighteenth century, posy and wedding rings, presented by the Rev. H. Brooke, of Selby.—A carved knife with ivory handle and silver collar, chased female figures with ground filled with *champlevé* enamel, Italian, fifteenth century.

Candlestick, "Henri Deux" ware; three figures of boys holding shields inscribed with the cipher of Henry the Second and the arms of France, above three terminal figures of satyrs, 12 inches high, cost 750*l.* This is a work curious as a specimen of a rare class, but of very questionable value in Art. Like all the specimens of "Henri Deux" ware in existence, it owes its interest with collectors to a *furor* which is already declining. It is worth while to note, as instancing the extravagance of fashion among collectors, the prices which have been given for some of these articles, and to compare them with the above. Mr. Marryatt, with the fervour of a genuine collector, states that M. Préaux owned six specimens of this *faience*, which were sold at his death for "the enormous price of 490*l.*" A candlestick was purchased at the same sale, by Sir A. de Rothschild, for about 220*l.*, duty included; the same collector gave 1,300 francs for a small cup, and, at the sale of the goods of the Comte de Monville, 2,300 francs for a ewer, and, at the Strawberry Hill sale, 19 guineas for another ewer; for a tripod salt-cellar he gave 21*l.* The South Kensington Museum has also recently acquired a *tazza* of the same ware, for which 180*l.* was paid. The lowest of the prices is great for a single piece of work of such a kind as that in question: what then are those which amount to nearly 1,000*l.* for two specimens, three-fourths of which sum was given for an example which is in no sense superior to the other candlestick above mentioned, which, but a few years since, did not fetch one-third the price of its rival? The history of this *furor* will some day be written, and its origin probably traced within very narrow limits. Had these curious specimens any claim to rank as works of fine decorative art, the mania respecting them might be explained on other grounds than those which suggest the result of trade operations of a speculative kind.

The Art-value of these marvellous candlesticks is small; in shape they hardly, if at all, surpass in beauty those brass ones which were in use a few years since, and are even now to be found on the mantelpieces of every cottager, or were owned by those persons of moderate means who do not use lamps or gas. The only article of "Henri Deux" ware which can be said to be beautiful in form is a salt-cellar belonging to Mr. Fountaine (Loan Collection, No. 1210); this was seriously injured by the introduction of two absurd masks at its sides. In colour this specimen was superior to most of its companions; none of them are more than exceedingly poor in tone and limited in variety. The decoration of the whole class is mechanical, and often unapt to the last degree, *c. g.* the use of the hideous masks in Mr. Fountaine's salt-cellar marks the perversity or the ignorance of the producer; similar errors occur on most of the examples, and let us into the secret of the maker's education, or rather want of education. The number of examples has been increased by some discoveries since the date when Sir A. de Rothschild gave what one of the learned writers on *faience* styled an extraordinary sum; yet that price was not one-third so great as the government agents were compelled to give in order to secure a remarkable example of the fashionable ware. It cannot therefore be on account of the increased rarity of the specimens that the prices in question have so rapidly increased. A recent writer on this subject believes that "Henri Deux" ware was devised by the Father of Mischief for the confusion of collectors and *dilettanti*. A comparison of the Art-value of this ware with that proper to the productions of Bernard Palissy can only be entertained after abandoning all that is known about the principles of design, all that study has won concerning the laws of form, and everything that nature or science has taught to artists respecting colour. We are not deprecating the purchase of these works for

the national collection, but protesting against their reception as works of high decorative art.

FINE-ART GOSSIP.—A question recently asked in the House of Commons suggests another. It was inquired when the designs sent in competition for the New Museum would be removed from the Royal Gallery in the Houses of Parliament, so that Mr. MacIise's picture of 'Wellington and Blucher at Waterloo' would be again visible. The reply was that the designs would be taken away in a few days. The question suggested to our minds is, why were they placed in a room which is in effect the private study of Mr. MacIise, an artist who is zealously labouring for a national object? Surely, some fitter place might be found than the Royal Gallery for this purpose. It is a poor compliment to an artist to bring all the noise and dust of a public exhibition into his painting room.

Mr. L. Berrington, one of the vergers of Westminster Abbey, and a very capable draughtsman, has prepared a series of excellent drawings in the true colour of the famous enamels on the tomb and effigy of William de Valence, Earl of Pembroke (*ob.* 1296), in the Chapel of St. Edmund, Westminster Abbey. These works are among the most remarkable, if they are not the most important of their kind in existence, and persons are not wanting to assert for them an English origin, although, as Mr. Burges has lately shown, there are very powerful reasons for attributing them to the famous enamellers of Limoges. The works in question consist of the enamelled pillow on which the head of the Earl rests, his girdle, the *guise* for the shield, the shield itself, three scutcheons on the surcoat, a small piece of the table on which the figure is laid, and several roundels charged with arms. Mr. Berrington proposes to publish his drawings by means of chromo-lithography, and Mr. C. Boutell has undertaken to write a memoir of the originals.

Mrs. J. M. Cameron has executed a series of portraits in photography of Messrs. Henry Taylor, J. Spedding, Holman Hunt, and G. F. Watts. Mrs. Cameron treats her subjects in a manner which suggests the appropriate character of each; she contrives, by some process best known to herself, to produce powerful *chiaroscuro*, that great desideratum with artists. So rich are her likenesses in tone, and what is technically styled "colour," that they attain, in those respects, the value of works of Art. These productions are made "out of focus," as the technical phrase is, and, although sadly unconventional in the eyes of photographers, give us hope that something higher than mechanical success is attainable by the camera. Photographers, naturally enough, look to their cameras and lenses for triumph; we are persuaded that the faculty of these is very limited, if it has not been already wholly obtained. Added clearness, the recent aim of operators, will no more give artistic value to photography than added finish does to a picture, and, as with painters who have sacrificed all to finish, modern photographs are, artistically speaking, little more than diagrams: they are, as such, mostly out of scale. In the series before us, the portrait of Mr. H. Taylor is intensely expressive and powerful, as rich in tone as an old Venetian portrait. Mrs. Cameron has produced several portraits of Mr. H. Hunt, one of which is by no means fortunate in characterization, probably because the sitter was placed too near the lens. Another photograph of the same person, —a half-length without the hands,—although far less effective than its companions, is nearly perfect in tone, "colour," and expression. We commend the sober and intellectual-looking portrait of Mr. Spedding to all who owe him thanks for the last edition of Bacon, and to artists who enjoy expressiveness and original treatment in portraiture. Mrs. Cameron is, like other folks, not uniformly successful in posing her sitters, nor in the mechanical part of her tasks; but, even without allowance for the size—which is generally half that of life—of the works before us, they are exceedingly valuable as likenesses. Messrs. Colnaghi publish these photographs.

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Saturday and Monday last, a very large assemblage of water-colour drawings, pictures, prints and books of prints, from different private collections. The most important items, the prices realized for them and their purchasers' names, were as follows:—Drawings: W. Hunt, The Old Brewer, Oxford, autograph letter at the back, 69l. 7s. (Suteridge).—W. M. Thackeray, Malbrook going to the Wars, 8 guineas (Frost).—J. D. Harding, Hastings Beach, with boats and figures, 92l. 8s. (Cole).—W. Hunt, Boy with a Lantern, 75l. 12s. (Wyatt).—Plums, 21l. (Foster).—A Melon and Plums, 50l. 11s. (same).—Mr. E. W. Cooke, Sunset on the Lagune, 42l. (same).—C. Fielding, Sussex Downs, Village of Patcham and Mill, 1849, 157l. 10s. (Lloyd).—S. Prout, Nuremberg, the Frauenkirche, 141l. 15s. (E. White).—Mr. G. Catermole, Christ and his Disciples, 94l. 10s. (Vokins).—S. Cook, Scene on the Devonshire Coast, 61l. 19s. (Moore).—Mr. E. Duncan, On the Banks of the Thames, with cattle, 90l. 16s. (E. White).—Mr. D. Roberts, The Tower of the Giralda, Seville, 37l. 16s. (Moore).—Mr. B. Foster, Children on the Sea-Coast, 73l. 10s. (Graves).—Mr. L. Haghe, Interior of a Cathedral in Belgium, 74l. 11s. (E. White).—W. Collins, The Orkney Islands, from Thurso Bay, 67l. 4s. (Weston).—Mr. C. Stanfield, Pass of Pamborbo, Pyrenees, 84l. (Vokins).—Mr. F. Goodall, Feeding Rabbits, 65l. 2s. (Graves).—Mr. C. Stanfield, Mont Pilate, Lucerne, 94l. 10s. (Vokins).—Mr. E. Warren, A View in Kent, 73l. 15s. (same).—Mr. B. Foster, The Young Nurse, 88l. 4s. (Smith).—W. Hunt, Bird's Nest and Apple Blossoms, 156l. 10s. (same).—Mr. B. Foster, A View in Hampshire, 73l. 10s. (West).—Mr. C. Stanfield, Woottonbary Bay, Dorsetshire, 118l. 13s. (Pattinson).—Mr. L. Haghe, The Toilette, 105l. (same).—J. M. W. Turner, A Sea View, 656l. (Webster).—Pictures: W. Müller, View of Bristol, from Westminster Fields, 199l. 10s. (E. White).—"Waiting for the Ferry," Bacherach on the Rhine, 299l. 5s. (Graves).—M. de Jonghe, La Mairaine (the god-mother), 100l. 16s. (Carpenter).—J. M. W. Turner, Barnes Terrace, on the Thames, 1827, 1,102l. 10s. (Webster).—Mr. J. Gilbert, Rembrandt in his Studio, 1860, 194l. 5s. (Colnaghi).—W. Collins, A Coast Scene, with fishermen and children, 267l. 15s. (Weston).—Sir W. Calcott, An Upright River Scene, with a cart, horses, and figures, engraved from the Vernon Collection, 75l. 12s. (Hogarth).—Old Crome, An Upright Landscape, with peasants, 38l. 17s. (West).—Books of Prints: Fourteen numbers of Turner's 'Liber Studiorum,' chiefly with Turner's initials in the corners, 63l. (Graves).

MUSIC AND THE DRAMA

MR. CHARLES ROTHSCHILD'S GRANDE MATINÉE MUSICALE, Westbourne Hall, Baywater, July 16, at Three o'clock.—Artists: Madame Parepa, Mdle. Novati, Mr. Charles Halle, M. Faque, Mr. Charles Rothschild, Conductor. Mr. Adrien Talcay.—Stalls, One Guinea; Reserved Seats, 10s. 6d.; to be had at Whitley's Library, 2, Westbourne Place, W.; Schott & Co.'s, Regent Street; Duncan Davison & Co.'s, 244, Regent Street; Chappell & Co.'s, 30, New Bond Street.

ST. JAMES'S.—On Saturday, Mr. Burnand placed on these boards another burlesque on the subject of 'Faust and Marguerite.' One, it will be recollected, was produced at the Strand soon after Mr. Kean's performance of the French adaptation from Goethe's poem. There is, however, no resemblance between that work and the present. If Mr. Burnand's burlesque now produced be pronounced, as we fear it must be, inferior to his former efforts, the fact merely comes in corroboration of the remark we lately made, that as burlesques increase in number they diminish in merit. In fact, there is nothing so ridiculous in the happiest burlesque as the notion that burlesques themselves can be made the prevailing form of dramatic composition. A burlesque requires a previous production which it may caricature, and the pleasure of witnessing it arises from comparing it with the original. Mr. Burnand, naturally enough in his case, seeks to evade this law, and has in his present effort endeavoured to make his work stand on substantive ground of its own. Hence he has varied the matter of his scenes and altered the complexion of the original story, in

the search after originality. It is, also, uncertain whether he proposed to himself an imitation of Goethe's poem, or the version used at the Princess's; and equally so whether Gounod's opera has been taken as his model. Two things only are clear: that the satire is directed against the music-halls; and that, in the dénouement, Marguerite, instead of dying, sues Faust for damages in the law courts. Mrs. Charles Mathews, as *Marguerite*, displayed very vigorous talent, imitating the style of Mdle. Stella Colas, and also that of Miss Bateman, with great effect. Mr. C. Mathews played *Mephistopheles* with a happy facility of manner, which will make him a favourite in the part. The management, in placing the piece on the stage, have illustrated it with some beautiful scenery by Messrs. Danson & Sons, and some clever music by Mr. Wallerstein. An effective diabolical ballet has also been arranged by Mr. Oscar Byrne. With these aids, the new burlesque will attain a limited success; but "the thing is being carried too far" for the ultimate benefit of burlesque-writers themselves.

MUSICAL AND DRAMATIC GOSSIP.—The reception of 'Mirella,' as was to be anticipated, has led to the announcement of extra nights at Her Majesty's Theatre. Had the opera been produced earlier, it might have done to the treasury that good service which, green-room report says, is needed. Mr. Mapleson still announces 'Tannhäuser' for next year. All present chance of producing Signor Verdi's last, 'La Forza del Destino,' seems to be abandoned—to the apparent regret of nobody. A "recital" of the favourite portions of 'Mirella' was given at the Crystal Palace on Wednesday. We may here state that the pianoforte score, with Italian and German words, has been published (Paris, Choudens; London, Boosey & Sons). This essentially differs from the original French edition. The scene on the Rhone is entirely omitted; and in the scene of which the fourth act now consists M. Gounod has done what he did for the fifth act of 'Faust' when fitting it for the Italian stage—has wisely increased the interest of the heroine's part, and also the musical solidity of the structure by repeating the leading subject. The reverse of wrong is not always right. The avoidance of the stereotyped Italian fashion of giving everything twice over need not be accompanied by the habitual refusal to satisfy the ear, by impressing it with the leading sentiment of the scene. Much of the charge brought against M. Gounod of being poor as a melodist (a charge, we hold, without warrant) is to be ascribed to his manner of working, in which he has too often approached the *bit-by-bit* practices to which those born without fancies, and not having such constructive science as he possesses, are driven by their poverty. The re-arranged 'Mirella,' however, still stands in need of one improvement. The duel between *Vincent* and *Ouvrias* cries aloud to be composed entirely *de novo*; and the tenor *solo*, omitted in Paris, originally written for the fifth act, and now sung in the third, should be put into its right place. This is well worth the trouble of doing,—for England, at least, where 'Mirella' is a success.

A fifth *Margaret*, the third new one this season, is to appear at Covent Garden on Tuesday next—Mdle. Artot. The music is somewhat too high for her voice, which is a *mezzo-soprano*. She is said to be engaged by Mr. Gye for some seasons to come, and if she will prune certain exuberances of style may do his theatre good service. Few more thorough musicians than herself are before the public. 'L'Etoile' is to make its appearance this day week; being virtually thus mounted for next season.

A meeting was held the other day by the Mendelssohn Scholarship Committee, for the purpose of electing a new scholar. The claims of the candidates who presented themselves were, for divers reasons, not thought sufficient to warrant the assistance of the fund being tendered to any of them, and the question, therefore, is adjourned till the end of the long vacation.

There was a concert given at the Royal Academy of Music the other day.

A brother of the sisters Patti, said to be a

violinist of considerable accomplishment, is, we believe, in London.

At the *Crystal Palace Concert*, on Saturday last, the last piece in the programme was the Trojan March from the Homeric opera of M. Berlioz.

We have the following from the *Orchestra*:—"Mr. Mapleson, on duty, will start English Opera at Her Majesty's, with Mr. Sims Reeves and Mr. Santley—the ladies and orchestra not mentioned; Mr. Harrison is still believed, despite opposing statements, to have arranged for the Lyceum; and there will be the Opera Company at Covent Garden."—There must, we cannot but imagine, be more of fiction than truth in the above. Where are all the *prime donne* to come from? What is to befall Mr. Fechter?

The journal from which we derive the foregoing reports, contains an article on the present polychrome state of the Italian Opera in London, to which we cannot but call attention—seeing that its remarks agree, in all the force of their bearing, with those which we have again and again, on principle and experience, put forth in this journal—especially on the subject of singing by Germans. Their disdain of all sound special training, as applied to production of tone, management of breath, and enlargement of expressive power by the cultivation of flexibility, could not have been so long encouraged by critical stupidity, fancying itself nationality, and by composers hiding their ignorance under the cloak of arrogance, without a sure and certain result—the decline of a branch of music. Were an analogous process to be applied to the violin, we might say, "Adieu Concerto, Symphony and Quartett!" Noisy as the abuse is which offends those who preach these plain truths, their spirit is felt in other countries and opera-houses than ours. "I wonder," writes a German friend competent to judge, "what you would think of Herr Niemann, the Hanoverian tenor, whom every one here (at Berlin) thinks a paragon of perfection, whereas, considering him as a singer, I can hardly speak of any perfection at all. Madame Seebach is his wife—and this in part explains his fascination. She taught him how to act, and our good people are in such a confusion at the time present, that they no longer perceive that acting and singing are different things."

It has been obvious to every one, that stir, ambition and cultivation have for some time past been on the increase among those who direct our military bands. Their materials, and the footing on which they are placed, as was said last year (when M. Perrin's pamphlet came before us), should be judiciously amended if England is to stand on the level of other countries: so much the more praise then is due to the energy and intelligence of those who marshal them. Looking at the matter in this point of view, we observe with interest that the opening of the industrial exhibition of soldiers' work at Aldershot, was inaugurated by a Cantata composed for the occasion by Mr. Clarke, Bandmaster of the 83rd regiment.—While on the subject we may advert to the nightly performances, in St. James's Park, of the band of *Commissionnaires*. This seems to have made progress; but its selection of music is a little hackneyed. We have heard 'Der Freischütz' and 'Lucia' rather often.

A new Doctor of Music at Oxford, Mr. S. Austen Pearce, took his degree there the other day by producing 'Celestial Visions, a Dramatic Oratorio,'—which exercise the *Times* announces to have been of "an unusually elaborate character."

There is no Paris in Paris at present; but that capital, always full of pleasure-seekers, provincial or foreign, never shows such abomination of desolation as do certain districts of London, out of "the season"; and thus the journals of the week are rarely without something new to talk about—a new tenor (for instance), M. Moret, at the Grand Opéra, and a new Russian *ballet* there, in which Mdle. Mouravieff is to enchant all eyes.—The *Gazette Musicale* promises, for the Opéra Comique, 'All's Well that Ends Well,' by M. David, 'Captain Gaston,' by M. Gevaert, and 'The Treasure of Pierrot,' by M. Gautier.—By way of enlivening the dog-days, the management of the Théâtre Français has hit on the happy idea

of reviving Racine's sleepy 'Esther,' with new choruses by M. Cohen, the composer who decked 'Athalie' not long ago;—a somewhat superfluous labour, seeing that one Mendelssohn had already done it, and that, as M. Janin reminds us, the original choruses written by Moreau for St.-Cyr are in existence.—Madame Ristori has been playing for two nights at the Théâtre Lyrique in Paris, appearing in 'Medea' and 'Maria Stuarda.'—'La Fille du Maudit,' a drama in five acts, by M. Barbier, has been given at the Théâtre Ambigu Comique.

Signor Rossini, it is said, has written an elegy in memory of Meyerbeer.—The venerable widow of Cherubini died a few days since at Neuilly, aged ninety-one. She had expressly prohibited in her will any of those demonstrations in which our neighbours delight—happily, however, increasingly discountenanced by all who have a due regard for the solemnity of Death; but she was accompanied to the grave by some of the few surviving comrades of her illustrious husband; M. Auber among the number.

The taste for monster popular concerts, largely fostered in Paris by M. Pasdeloup, is about to undergo further development there, by the building of a large concert-hall close to the Boulevard Montmartre, capable of holding three thousand persons. The director of the music, it is said, will be M. Félicien David, by which it would seem that the smaller experiment at chamber-music, made under his auspices in the picture-rooms on the Boulevard des Italiens, has answered.

Dr. Liszt, we perceive, has been addressing a letter to a Hungarian journal, in which he formally denies the report of late so often put forward, that he has the intention of embracing monastic life. His residence in Rome, there can be no doubt, has kept some small musical activity alive there in the form of chamber-music.

We hear of a musical festival "of the future," which will take place at Karlsruhe during the month of August.—Herr Wuerst's 'Vineta' has been played at Mannheim.

Where will the diseased taste for monstrosities stop? There was a male Catalani—a man who made a fortune by aping the appearance, the voice, and the dress of the great singer—in Germany many years ago; but the idea of even such an exhibition as his is less repulsive than that of a one-legged (!) Spanish dancer, who is said to be popular at Vienna.

MISCELLANEA

Mrs. Warren Hastings and her First Husband.—Macaulay, in his Essay on Warren Hastings, says of Mrs. Hastings: "She was a native, we have somewhere read, of Archangel; this young woman, who, born under the Arctic circle, was destined to play the part of a queen under the tropic of Cancer," &c. This statement, as proved by later inquiries, is incorrect. Dr. Lochner, of Nürnberg, has gathered more accurate information of the early life of this remarkable woman, from printed and manuscript papers, as well as verbal communication. The material collected by Dr. Lochner has been still more amplified and completed in the *Cologne Gazette*, if we are not mistaken, by the able hand of Dr. Dünzer, who has added from the Goethe Correspondence, of which he is complete master, several items concerning the subject. The facts now known are these: Marian was born about 1743, most likely at Nürnberg. Her father, Johann Jacob Chapuset, son of Charles Chapuset, refugee, a good-for-nothing, embraced a soldier's life, and married a young lady who had been born in 1720, at Karlsruhe, Fräulein Friederick Grundgeiger, or Krongeiger. A son was born to him in 1749, a year after the birth of the daughter, while he lived in the barracks of the Castle at Nürnberg, as sergeant. He is said to have died on the 1st of January, 1758, at Schwarzenbach, on the Saale, as quartermaster. His widow, with her two orphans, tried to earn a maintenance by the work of her hands; her two brothers-in-law, Johann Charles Chapuset, professor of languages, and Friederich Jules Chapuset, merchant, may have looked down with contempt

on the soldier's widow and the soldier's children. In the mean time, Marian developed herself in mind and body, under the faithful guardianship of her mother, to such lovely superiority, that no common wooers of her own station of life might approach her. After the conclusion of the Seven Years' War, in consequence of the ensuing peace, many officers were dismissed and returned home; among them the Würtemberg major and chamberlain, Christoph Adam Karl Imhoff, who returned to the seat of his family, Mörlach, near Nürnberg. He was nearly thirty years old, and son to Christoph Albrecht Karl Imhoff, who had already married out of the patriciate, by uniting himself with a Fräulein von Calemberg. Through his relations with the Nürnberg nobility, Major Imhoff might easily have obtained the hand of a rich heiress; but he was a painter, whose practised eye the charms of the sergeant's daughter, who then bloomed in her first youth and innocence, did not escape. He fell in love with her, and married her, in spite of her poverty. Soon afterwards they went to England, where he hoped to earn a livelihood by his skill in miniature-painting. A portrait of Marian, with her baby son, made about this time, exists still. In 1769, Imhoff went with his family to India. How they met Warren Hastings on board the Duke of Grafton,—how Marian, with her engaging manners, won the heart of this eminent man,—how a divorce was planned, and in due time carried out, Marian remaining under the protection of Imhoff till she became Mrs. Hastings,—is all sufficiently known. After the divorce was obtained, Imhoff returned to Germany, where he meant to purchase some landed property, with the money gained by this disgraceful transaction. We next meet him at Weimar, in the last year of the reign of the Duchess Anna Amalia. Here he entered into a second marriage, in the year 1775, with Louisa Francisca Sophia von Schardt, the younger sister of Frau von Stein, the well-known friend of Goethe. The extreme piety of Frau von Schardt did not prevent her from giving her eldest daughter in a conventional marriage with Herr von Stein, and consenting to a marriage of her younger daughter with a man who had sold his first wife, in fact if not in form. A well-preserved picture represents Imhoff in a scarlet court-dress, richly trimmed, with the sword at his side; his face, without much expression, beams with a certain good-humour; behind him are seen two yellow-brown faces, the boys Houdan and Lauf, whom Imhoff had brought from India. He seems to have lived at first in the house of his mother-in-law, for Goethe writes, in July, 1776, to Frau von Stein: "Houdan and the little Lauf have bathed in the bassins, and played all sorts of tricks"; on which Fritz von Stein makes the remark, that the gardens of his parents and his grandmother were adjoining, and had one bassin together. In August, 1776, was born, at Weimar, the first child of Imhoff's second marriage, Anna Amalia Imhoff, who afterwards distinguished herself as a poetess, the author of 'The Sisters of Lesbos.' From Weimar, Imhoff went to Nürnberg, and thence to Mörlach, the family estate. Three more children were here born to him, of which two died early. His money affairs became embarrassed again. Frau von Stein writes to Knebel in 1784: "The project of the Imhoffen (Mrs. Imhoff) to come to me to Kochberg, I do not consider practicable; for if her husband has no money to go to Frankfort, he will have none for this either; and to harbour children and servants I am not prepared at Kochberg." About this time Mrs. Hastings returned to Europe on account of her health. On the 10th of January, 1784, she embarked on board the Atlas, which was splendidly fitted out for her. On the 3rd of August she arrived at Plymouth, and was received by Hastings's sister. In the following February, Hastings followed her to Europe. As soon as Imhoff heard of her return, he formed the resolution to visit her with his wife and children,—most probably in the hope of having his meagre purse replenished by her generosity. It is hardly credible, but it is true, that they carried out this intention, and it seems that Marian received them very kindly. In reference to this visit, Henrietta von Knebel writes, on the 31st of January,

1785, to her brother: "I am very much pleased about the good news from our Louisa (Mrs. Imhoff), and I hope the best of the friendship of Mrs. Hastings. If it were not for Imhoff!—I cannot get reconciled to him." In spring they returned, without being the richer for their journey seemingly, for Knebel applied to Karl August in Imhoff's behalf, and a pension of 300 thalers was accorded to him by that prince, on condition that he should live in the Duchy of Weimar. In October, 1785, the Imhoffes arrived at Weimar. The second marriage was a very unhappy one; it became almost intolerable, and Imhoff thought of a second divorce. He left Weimar, in the autumn of 1787, with his daughter Amalia. Schiller rented the house of the Frau von Imhoff, situate on the Esplanade. Henriette von Knebel writes about this time: "Amalia von Imhoff has become quite an actress, copying all the manners of her father." Imhoff, she was told, looked so miserable, he could not last much longer. So it was: from Nürnberg the restless man went to München, where he died suddenly on the 9th of August, 1788. He was surrounded by medical men at his death, although they could not help him, for a fable of the millions which he was said to have received by Hastings had spread, and made him an object of interest, perhaps of speculation. His wife died in December, 1803. The poor lady was of tender heart and of the kindest disposition, and did not deserve the hatred of her husband, expressions of which are often found in the Knebel Correspondence; but she may have been wanting in dignity and energy of mind, failing entirely to win her husband's affections and respect. Brighter had been the lot of Marian. It is well known what a devoted husband Hastings ever was to her, and how lovingly she stood at his side, in good fortune and in adversity, to the last. In the year 1803, she had the pleasure of meeting with her aged mother, who was received with love and respect by Hastings. In the same year her eldest son, by her first marriage, Col. Charles Imhoff, came to Weimar with his young wife, to visit his relations. Henriette von Knebel writes about him: "The English Imhoff has started for Berlin with his wife, but he will come back after the review. A strict but liberal education has freed him from the restlessness which was in his father; he has a childish indolence and good-nature; his youthful enthusiasm for all that is good and noble makes him very dear to me, and his behaviour towards his relations here is noble and simple. His amiable wife possesses all the activity which is wanting to him; you cannot look at the two without sympathy and pleasure." He wished to take his step-sister, Amalia,—who had already distinguished herself as an author, was a lady of the Court, and shone as a star of the first magnitude in the Weimar firmament,—with him to England; but he was too suddenly called back thither, and made her a present of 20 carlines instead. A nephew and niece of Mrs. Hastings visited her in England, where the latter married a nephew of Hastings. Another niece visited her in 1817, and Marian did everything in her power to enable her to marry her intended husband, a Baron von Soden. Hastings died in 1818; his wife survived him fifteen years. In her last will she left a small sum for every one of her relations; this shows that her fine nature was not deficient in the one feature which is generally met with in superior minds—strong family attachment. How different from the unhappy Imhoff, who, by no means without talent, had an adventurous, restless spirit, uncontrolled by moral strength, rendering himself wretched, as well as those who were confided to him. In the sphere of the Weimar life of that period, the comet-like Imhoff formed a most singular apparition, hardly noticed hitherto. The Imhoff-Hastings adventure would not be a bad subject for a drama; it is said that Schiller, for a short time, carried the plan about with him.

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One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.

Claims paid one month after satisfactory proof of death. Loans upon approved security.

No charge for Policy Stamps.

Medical Attendants paid for their reports.

Persons may, in time of peace, proceed to or reside in any part of Europe or British North America without extra charge.

No extra charge for the Militia, Volunteer Rifles, or Artillery Corpsmen Home Service.

The Medical Officers attend every day, at a quarter before Two o'clock.

GEORGE CLARK, Actuary.

PHENIX FIRE OFFICE, LOMBARD-STREET

Remission of one-half of the Duty on Stock, Machinery, Utensils, and Fixtures in Trade.
Insurances effected now will secure the full benefit of the reduced duty.
June 26, 1864.

£1,000 in CASE OF DEATH, or an Allowance of 6*l.* per Week while laid-up by Injury caused by
ACCIDENT OF ANY KIND,
whether Walking, Riding, Driving, Hunting, Shooting, Fishing, or at Home, may be secured by an Annual Payment of 3*l.* to the

RAILWAY PASSENGERS' ASSURANCE COMPANY, 64, CORNHILL, LONDON, E.C.

More than 8,000 CLAIMS for COMPENSATION have been promptly and liberally paid.

For particulars apply to the Clerks at any of the Railway Stations, to the Local Agents, or at the Offices, 10, Regent-street, and 54, Cornhill. WILLIAM M. J. VIAN, Secretary.
Railway Passengers' Assurance Company, Limited.
Empowered by Special Act of Parliament, 1849.

VICTORIA AND LEGAL AND COMMERCIAL LIFE ASSURANCE COMPANY.

18, KING WILLIAM-STREET, CITY.
FOURTH DIVISION OF PROFITS.

At the ANNUAL GENERAL MEETING, held on the 12th May last, a Reversionary Bonus of over 62,000*l.* was appropriated to the Assured, equal to 45 per cent. on the Premiums paid.

The Accumulated Funds exceed 410,000
The Annual Income is over 70,000
The Claims by Death paid exceed 310,000
Bonuses declared 145,000

Every description of Life Assurance business is transacted. Advances are made on Mortgage of Freehold Property, Life and Reversionary Interests, &c., and also to Assurers on Personal Security.

SPECIAL NOTICE—LIFE DEPARTMENT.
SCOTTISH UNION ASSURANCE COMPANY, No. 37, CORNHILL, LONDON.

Established 1834.
The Books close for the year on 31st July, 1864.

Life Policies taken out before that date will rank for three full years at the next Distribution of Profits in 1865.

The following examples of bonus additions are taken from the Company's books:—
A Policy issued in 1834 for 4,000*l.* had increased at 1st E. & d.
August, 1861, to the sum of 5,492 17 1

A Policy issued in 1836 for 5,000*l.* had increased at 1st
August, 1861, to the sum of 6,487 18 10

A Policy issued in 1841 for 1,000*l.* had increased at 1st
August, 1861, to the sum of 1,236 14 9

His Grace the DUKE of HAMILTON and BRANDON.
Directors in London.

President—The Right Hon. the EARL of MANSFIELD.
Charles Balfour, Esq. John Kingston, Esq.
Robert Collum, Esq. John Frank Mievie, Esq.
Francis Fearon, Esq. J. R. Robertson, Esq.
H. M. Kemshad, Esq. H. J. Sandeman, Esq.

G. Ramsay, Esq., Manager of the Company.
Secretary—F. G. Smith, Esq.
Medical Officer—E. W. Duffin, Esq., M.D.

Solicitors—Messrs. O'NEILL & CO., 15, Abchurch-lane.
The last Annual Report and Proposal Forms may be had on application at the Offices of the Company.

37, Cornhill, London. F. G. SMITH, Secretary.

NORTH BRITISH AND MERCANTILE INSURANCE COMPANY.

Established 1804.
FIRE AND LIFE INSURANCE BUSINESS of every description transacted at moderate rates.

The usual Commission allowed on Ship and Foreign Insurances. Insurers in this Company will receive the full benefit of any reduction in Duty.

CAPITAL £2,000,000
ANNUAL INCOME £487,263
ACCUMULATED FUNDS £253,957

LONDON—HEAD OFFICES, 51, Threadneedle-street, E.C.
WEST-END OFFICE 8, Waterloo-place, Pall Mall.

FOR VERY GOOD STATIONERY.
EMILY FAITHFUL,

the Victoria Press,
For the Employment of Women.

14, PRINCES-STREET, Hanover-square.

PARTRIDGE & COZENS, MANUFACTURING STATIONERS,

102, FLEET-STREET, corner of Chancery-lane.

Carriage paid to the Country on Orders exceeding 20*l.*

The LARGEST and most varied Stock in the Kingdom of Note, Letter, and Envelope Papers, Envelopes, Account and MS. Books, Household Papers, &c.

PARTRIDGE & COZENS' celebrated GUINEA CASE of STATIONERY forwarded free to any Railway Station in England on receipt of Post-note.

NO CHARGE for Plain Stamping Cuts, Arms, or Address on Paper or Envelopes. Coloured Stamping (Relief) reduced to 1*l.* per 100.

Address Dies from 3*l.* Engraved Steel Cuts engraved for 5*l.* Business or Address Dies from 3*l.*

SERMON PAPER, plain, 4*l.* per ream; Ruled ditto, 4*l.* 6d. An immense variety in all sizes and qualities always in stock.

SCHOOL STATIONERY supplied in the most liberal terms. GOOD COPY-BOOKS, all rulings, superfine cream paper, 40 pages, 2*l.* per dozen.

Illustrated Price List of Inkstands, Despatch Boxes, Stationery Cabinets, Postage Scales, Writing Cases, &c. post free.

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Sold by Grocers, Druggists, &c.

FRY'S HOMOEOPATHIC COCOA, distinguished by Fine Flavour, Solubility, and Nutritious Properties.

Adapted for General Consumers as well as Homoeopathic Patients.

J. S. FRY & SONS, Manufacturers to the Queen, and Prince of Wales, Bristol and London.

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TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD PATENT STARCH, USED IN THE ROYAL LAUNDRY, AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

HOWARD & SONS' EASY CHAIRS and SOFAS.

The Public will find these Goods of the best possible quality, and in great variety, at 25 and 27, BERNERS-STREET, Oxford-street.—Designs and Estimates free.

CHOCOLAT-MENIER, (Manufactured only in France), the best Aliment for Breakfast since 1825.

ANNUAL CONSUMPTION EXCEEDS 4,000,000*lb.* Unadulterated, Pure, and highly Nutritious.

Wholesale—M. MENIER, Paris, and 119, Chancery-lane, W.C. Retail—BATTY & CO., 15 and 16, Finsbury-pavement, E.C. and all respectable Houses.

UNITED SERVICE SOAP TABLETS, 4*l.* and 6*l.* each, sold by all Chandlers and Grocers throughout the Kingdom; but the public should ask for FIELD'S, and that the name of J. C. & J. FIELD is on each packet, box and tablet.

Wholesale and for Exportation at the Works, Upper Marsh, Lambeth, London, S., where also may be obtained their Fine Methyl Paraffine Candles.

THE NATURAL WINES OF FRANCE.

The lowest-priced CLARET in J. CAMPBELL'S extensive Stock of French Wines is the Vin de Bordeaux, at 30*l.* per dozen, bottles and cases included; although at such a moderate price it will be found an excellent Wine, and greatly improved by being in bottle two or three years. J. C. confidently recommends it to Claret drinkers. Note.—The Clarets of the celebrated 1858 Vintage (bottled in March, 1861) are now in fine condition.

Prices 30*l.*, 42*l.*, 48*l.* per doz. Remittances or Town references should be addressed JAMES CAMPBELL, 158, Regent-street.

HEDGES & BUTLER solicit attention to their pure ST-JULIEN CLARET.

At 18*l.*, 20*l.*, 24*l.*, 30*l.*, and 36*l.* per dozen; 1*l.* 10*l.*, 12*l.*, 14*l.*, 16*l.*, 18*l.*, 20*l.*, 22*l.*, 24*l.*, 26*l.*, 28*l.*, 30*l.*, 32*l.*, 34*l.*, 36*l.*, 38*l.*, 40*l.*, 42*l.*, 44*l.*, 46*l.*, 48*l.*, 50*l.*, 52*l.*, 54*l.*, 56*l.*, 58*l.*, 60*l.*, 62*l.*, 64*l.*, 66*l.*, 68*l.*, 70*l.*, 72*l.*, 74*l.*, 76*l.*, 78*l.*, 80*l.*, 82*l.*, 84*l.*, 86*l.*, 88*l.*, 90*l.*, 92*l.*, 94*l.*, 96*l.*, 98*l.*, 100*l.*, 102*l.*, 104*l.*, 106*l.*, 108*l.*, 110*l.*, 112*l.*, 114*l.*, 116*l.*, 118*l.*, 120*l.*, 122*l.*, 124*l.*, 126*l.*, 128*l.*, 130*l.*, 132*l.*, 134*l.*, 136*l.*, 138*l.*, 140*l.*, 142*l.*, 144*l.*, 146*l.*, 148*l.*, 150*l.*, 152*l.*, 154*l.*, 156*l.*, 158*l.*, 160*l.*, 162*l.*, 164*l.*, 166*l.*, 168*l.*, 170*l.*, 172*l.*, 174*l.*, 176*l.*, 178*l.*, 180*l.*, 182*l.*, 184*l.*, 186*l.*, 188*l.*, 190*l.*, 192*l.*, 194*l.*, 196*l.*, 198*l.*, 200*l.*, 202*l.*, 204*l.*, 206*l.*, 208*l.*, 210*l.*, 212*l.*, 214*l.*, 216*l.*, 218*l.*, 220*l.*, 222*l.*, 224*l.*, 226*l.*, 228*l.*, 230*l.*, 232*l.*, 234*l.*, 236*l.*, 238*l.*, 240*l.*, 242*l.*, 244*l.*, 246*l.*, 248*l.*, 250*l.*, 252*l.*, 254*l.*, 256*l.*, 258*l.*, 260*l.*, 262*l.*, 264*l.*, 266*l.*, 268*l.*, 270*l.*, 272*l.*, 274*l.*, 276*l.*, 278*l.*, 280*l.*, 282*l.*, 284*l.*, 286*l.*, 288*l.*, 290*l.*, 292*l.*, 294*l.*, 296*l.*, 298*l.*, 300*l.*, 302*l.*, 304*l.*, 306*l.*, 308*l.*, 310*l.*, 312*l.*, 314*l.*, 316*l.*, 318*l.*, 320*l.*, 322*l.*, 324*l.*, 326*l.*, 328*l.*, 330*l.*, 332*l.*, 334*l.*, 336*l.*, 338*l.*, 340*l.*, 342*l.*, 344*l.*, 346*l.*, 348*l.*, 350*l.*, 352*l.*, 354*l.*, 356*l.*, 358*l.*, 360*l.*, 362*l.*, 364*l.*, 366*l.*, 368*l.*, 370*l.*, 372*l.*, 374*l.*, 376*l.*, 378*l.*, 380*l.*, 382*l.*, 384*l.*, 386*l.*, 388*l.*, 390*l.*, 392*l.*, 394*l.*, 396*l.*, 398*l.*, 400*l.*, 402*l.*, 404*l.*, 406*l.*, 408*l.*, 410*l.*, 412*l.*, 414*l.*, 416*l.*, 418*l.*, 420*l.*, 422*l.*, 424*l.*, 426*l.*, 428*l.*, 430*l.*, 432*l.*, 434*l.*, 436*l.*, 438*l.*, 440*l.*, 442*l.*, 444*l.*, 446*l.*, 448*l.*, 450*l.*, 452*l.*, 454*l.*, 456*l.*, 458*l.*, 460*l.*, 462*l.*, 464*l.*, 466*l.*, 468*l.*, 470*l.*, 472*l.*, 474*l.*, 476*l.*, 478*l.*, 480*l.*, 482*l.*, 484*l.*, 486*l.*, 488*l.*, 490*l.*, 492*l.*, 494*l.*, 496*l.*, 498*l.*, 500*l.*, 502*l.*, 504*l.*, 506*l.*, 508*l.*, 510*l.*, 512*l.*, 514*l.*, 516*l.*, 518*l.*, 520*l.*, 522*l.*, 524*l.*, 526*l.*, 528*l.*, 530*l.*, 532*l.*, 534*l.*, 536*l.*, 538*l.*, 540*l.*, 542*l.*, 544*l.*, 546*l.*, 548*l.*, 550*l.*, 552*l.*, 554*l.*, 556*l.*, 558*l.*, 560*l.*, 562*l.*, 564*l.*, 566*l.*, 568*l.*, 570*l.*, 572*l.*, 574*l.*, 576*l.*, 578*l.*, 580*l.*, 582*l.*, 584*l.*, 586*l.*, 588*l.*, 590*l.*, 592*l.*, 594*l.*, 596*l.*, 598*l.*, 600*l.*, 602*l.*, 604*l.*, 606*l.*, 608*l.*, 610*l.*, 612*l.*, 614*l.*, 616*l.*, 618*l.*, 620*l.*, 622*l.*, 624*l.*, 626*l.*, 628*l.*, 630*l.*, 632*l.*, 634*l.*, 636*l.*, 638*l.*, 640*l.*, 642*l.*, 644*l.*, 646*l.*, 648*l.*, 650*l.*, 652*l.*, 654*l.*, 656*l.*, 658*l.*, 660*l.*, 662*l.*, 664*l.*, 666*l.*, 668*l.*, 670*l.*, 672*l.*, 674*l.*, 676*l.*, 678*l.*, 680*l.*, 682*l.*, 684*l.*, 686*l.*, 688*l.*, 690*l.*, 692*l.*, 694*l.*, 696*l.*, 698*l.*, 700*l.*, 702*l.*, 704*l.*, 706*l.*, 708*l.*, 710*l.*, 712*l.*, 714*l.*, 716*l.*, 718*l.*, 720*l.*, 722*l.*, 724*l.*, 726*l.*, 728*l.*, 730*l.*, 732*l.*, 734*l.*, 736*l.*, 738*l.*, 740*l.*, 742*l.*, 744*l.*, 746*l.*, 748*l.*, 750*l.*, 752*l.*, 754*l.*, 756*l.*, 758*l.*, 760*l.*, 762*l.*, 764*l.*, 766*l.*, 768*l.*, 770*l.*, 772*l.*, 774*l.*, 776*l.*, 778*l.*, 780*l.*, 782*l.*, 784*l.*, 786*l.*, 788*l.*, 790*l.*, 792*l.*, 794*l.*, 796*l.*, 798*l.*, 800*l.*, 802*l.*, 804*l.*, 806*l.*, 808*l.*, 810*l.*, 812*l.*, 814*l.*, 816*l.*, 818*l.*, 820*l.*, 822*l.*, 824*l.*, 826*l.*, 828*l.*, 830*l.*, 832*l.*, 834*l.*, 836*l.*, 838*l.*, 840*l.*, 842*l.*, 844*l.*, 846*l.*, 848*l.*, 850*l.*, 852*l.*, 854*l.*, 856*l.*, 858*l.*, 860*l.*, 862*l.*, 864*l.*, 866*l.*, 868*l.*, 870*l.*, 872*l.*, 874*l.*, 876*l.*, 878*l.*, 880*l.*, 882*l.*, 884*l.*, 886*l.*, 888*l.*, 890*l.*, 892*l.*, 894*l.*, 896*l.*, 898*l.*, 900*l.*, 902*l.*, 904*l.*, 906*l.*, 908*l.*, 910*l.*, 912*l.*, 914*l.*, 916*l.*, 918*l.*, 920*l.*, 922*l.*, 924*l.*, 926*l.*, 928*l.*, 930*l.*, 932*l.*, 934*l.*, 936*l.*, 938*l.*, 940*l.*, 942*l.*, 944*l.*, 946*l.*, 948*l.*, 950*l.*, 952*l.*, 954*l.*, 956*l.*, 958*l.*, 960*l.*, 962*l.*, 964*l.*, 966*l.*,

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GOUT or RHEUMATISM is quickly relieved and cured in a few days by that celebrated Medicine, **BLAIR'S GOUT and RHEUMATIC PILLS**. Obtained through any Chemist, at 1s. 1^d. and 2s. 9^d. per box.

MR. LAWRENCE VANDERPANT, Dentist,
replaces LOST TEETH by a system that insures a per-
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a cost of one-third the usual charge. At home from 11 till 4.
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JENNER & KNEWTUB'S Ten-Guinea best Morocco of Russia Silver-fitted LADY'S DRESSING and WRITING BAGS. Gentlemen's ditto. The Ten-Guinea Silver-fitted Lady's Dressing case in Comorandel or Walnut. The Guinea For Writing case. The One-Guinea Travelling Bag. The Guinea Dressing-case.

At the Manufacturers', JENNER & KNEWTUB,
33, ST. JAMES'S-STREET, and 66 and 69, JERMYN-STREET.

M. R. HOWARD, SURGEON-DENTIST, 52, FLEET-STREET, has introduced an ENTIRELY NEW DESCRIPTION OF ARTIFICIAL TEETH, fixed without springs, wires, or ligatures. They so perfectly resemble the natural teeth as not to be distinguished from the originals by the

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Glass Dinner Services for 12 persons, from 7l. 15s.
Glass Dessert " " " 2l. 0s.
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closest observer they will never change colour or decay, and will be found superior to any teeth ever before used. This method does not require the extraction of roots, or any painful operation, and will support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth stopped and rendered sound and useful in mastication.—52, Fleet-street.

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BIRMINGHAM—MANUFACTORY and SHOW-ROOMS,
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RELIEF FOR INFANTS IN CUTTING THEIR TEETH.
MRS. JOHNSON'S AMERICAN SOOTH-
ING SYRUP.—This efficacious Remedy has been in general use for upwards of Thirty Years, and has preserved numerous Children when suffering from Convulsions arising from painful

Or "SOMMIER TUCKER," price from 25s.,
Received the ONLY Prize Medal or Honourable Mention given
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vention. As soon as the Syrup is rubbed on the Gums, the Child will be relieved, the Gums cooled, and the inflammation reduced. It is as innocuous as efficacious, tending to produce the Teeth with ease; and so pleasant, that no Child will refuse to let its Gums be rubbed with it. Parents should be very particular to ask for **JOHNSON'S AMERICAN SOOTHING SYRUP**, and to notice that the Names of **BARCLAY & SONS, 95, Farringdon-street.**

"The Sommer Tucker is perfectly solid, very healthy, and moderate in price."
 "a combination as simple as it is ingenious."
 "a bed as healthy as it is comfortable."

DYSPEPSIA.—MORSON'S PEPSINE
WINE is a perfectly palatable form for administering
this popular remedy for weak digestion.

80NS, Finsbury, London, E.C.

DENT, CHRONOMETER, WATCH and
CLOCK MAKER to HER MAJESTY, H.R.H. the Prince

Manufactured by T. Merson & Son, 19 and 46, Southampton-row
Russell-square, W.C. In bottles at 3s., 5s. and 10s. each.

COLUMBIAN HAIR DYE—UNWIN & ALBERT, 24, PICCADILLY—changes grey hair to a permanent natural brown or black. Application most easy: its

SILVER.	Guineas.	GOLD.	Guineas.
Strong Silver Lever Watches..	5	Ladies' or Gentlemen's Gold	
Do. do. superior..	6 to 16	Lever Watches	16

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Gold Geneva Watches from 7 Guineas upwards.
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Every description of Keyless Watches and Repeaters in Silver

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TENDER FEET.
A sure Remedy is ANGUS SLEIGHT'S "SALVEO PEDES"
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**Gold and Silver Pocket Chronometers, Astronomical Regulators,
Turret, Church and Bracket Clocks of every description.**

METCALFE, BINGLEY & CO'S New Pat.

FENDERS, STOVES, FIRE-IRONS and

ALL term TOOTH BRUSHES, and Penetrating unbleached Hair Brushes, Improved Flesh and Cloth Brushes, and genuine Smyrna Sponges, and every description of Brush, Comb and Perfumery. The Tooth Brushes search between the divisions of the Teeth—the hairs never come loose. Metcalfe's celebrated Alkaline Tooth Powder, 2s. per box.—Address 130a and 131, OXFORD-STREET.

SHOW-ROOMS. They contain such an assortment of **FENDERS, STOVES, RANGES, CHIMNEY-PIECES, FIRE-IRONS** and **GENERAL IRONMONGERY**, as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright Stoves, with ormolu

COCKLES ANTIBILIOUS and FAMILY
APERIENT PILLS.—These Pills are composed of the mildest Vegetable Aperients, with the pure extracts of the flowers of the Camomile, and combining aromatic and tonic properties will be found the best remedy for Indigestion, Bilious Attacks, Sick Headache, Acidity or Heartburn, Flatulency, Spasms, &c.

CUTLERY. WARRANTED.—The most

DINNEFORD'S PURE FLUID MAGNESIA
has been, during twenty-five years, emphatically sanctioned
by the Medical Profession and universally accepted by the Public.

Ivory Handles.	Table Knives	Dessert Knives	Carvers
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as the Best Remedy for acidity of the stomach, heartburn, head-
ache, gout, and indigestion, and as a mild aperient for delicate
constitutions, more especially for Ladies and Children. It is pre-
pared, in a state of perfect purity and of uniform strength, by
DINNEFORD & CO., 172, NEW BOND-STREET, London, and
sold by all respectable Chemists throughout the World.

	s. d.	s. d.	s. d.
3/4-inch ivory handles	12 0	9 6	4 6
3/4-inch fine ivory handles.....	15 0	11 6	4 6
1-inch ivory balance handles	18 0	14 0	5 0
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LIFE PILLS will be found an agreeable and perfect remedy.
—May be had of any Chemist.

TONIC BITTERS.

Ditto, carved handles, silver ferules ..	50 0	43 0	17 6
Nickel electro-silver handles, any pattern	25 0	19 0	7 6
Silver handles, of any pattern	84 0	54 0	21 0

Bone and Horn Handles.—

WATERS' QUININE WINE
the most palatable and wholesome Bitter in existence
AN EFFICIENT TONIC,
An unequalled stomachic, and a gentle stimulant.
Sold by Grocers, Italian Warehousemen, and others, at 30s. a doz.

White bone handles.....	11 0	8 0	2 0
Ditto balance handles.....	91 0	17 0	4 6
Black horn rimmed shoulders	17 0	14 0	4 0
Ditto, very strong rivetted handles	12 0	9 0	3 0

The largest stock in existence of plated dessert knives and forks.

Manufactured by ROBERT WATERS,
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Wholesale Agents, E. Lewis & Co. Worcester.

WHEELER & WILSON'S UNRIVALLED

CLOCKS, CANDELABRA, BRONZES, and LAMPS.—WILLIAM S. BURTON invites inspection of his Stock of these, displayed in two large Show-Rooms. Each article is of guaranteed quality, and some are objects of pure

CHINES, with every recent improvement and addition for
Stitching, Binding, Cording, Hemming, Braiding, Tucking, &
This elegant Machine ranks highest in estimation on account of
the elasticity, permanence, beauty, and general desirability of
the work when done, and also its range of application to every
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CLOCKS.....	from 7s. 6d. to 25s.
CANDELABRA.....	„ 13s. 6d. to 16l. 10s. per pair.
BRONZES.....	„ 18s. 0d. to 16l. 18s.
LAMPS, MODÉRATEUR ..	„ 6s. 0d. to 9l.

Instruction gratis to every purchaser. Illustrated Prospectus gratis and post-free.

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Manufacturers of Foote's Patent Umbrella Stand.

THE PRINCE OF WALES, sends a CATALOGUE gratis, and post paid. It contains upwards of 800 Illustrations of his illimited Stock of Sterling Silver and Electro-plate, Nickel Silver, and Britannia Metal Goods, Dish Covers, Hot-water Dishes, Stoves, Fenders,

ware, Turnery Iron and Brass Bedsteads, Bedding, Bed-room Cabinet Furniture, &c., with Lists of Prices, and Plans of the Twenty large Show-rooms, at 39, Oxford-st., W.; 1, 1a, 2, 3, and Newman-st.; 4, 5 and 6, Perry's-place; and 1, Newman-yard.

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100

CHAPPELL & CO.'S

NEW ROOMS, 50, NEW BOND-STREET.

PIANOFORTES AND HARMONIUMS

Of every Description, New and Second-hand, for Sale or Hire.

ALEXANDRE'S NEW INSTRUMENT,

THE

SERAPHINA-ANGELICA,

KNOWN ALSO AS

THE HARMONI-FLUTE and THE MELODI-FLUTE.

This charming little Instrument is played either with one or two hands, by means of a Keyboard like the Harmonium, and has a compass of Three Octaves, including the Semi-tones. It may be played with one hand, either resting on the Knee, or placed on a Table; or with two hands, by the aid of the Patent Box, and blown by the foot. The Bellows at the back of the Instrument are perfectly easy of management, and the tones of the SERAPHINA-ANGELICA are as sweet and dulcet as can be desired. Either alone, or as an accompaniment to the Pianoforte, this Instrument is very beautiful, and far superior to those of a similar kind that have hitherto been before the public.

A TUTOR FOR THE SERAPHINA-ANGELICA, by EDWARD F. RIMBAULT,

Is just published (price 1s. 6d.), which will enable any one to become perfectly acquainted with the Instrument in a short space of time.

With Three Stops, price 5*l.* 5*s.* in Plain Box; with the New Patent Pedal Box, Solid Mahogany, Polished, 6*l.* 6*s.*; or with new Ornamental Stand, 6*l.* 6*s.*

A VERY LARGE STOCK OF SECOND-HAND HARMONIUMS AND PIANOFORTES.

CHAPPELL'S

TWENTY-GUINEA PIANOFORTE,

In Solid Mahogany or Plain Walnut, the best English Manufacture,

With perfect Check Action, the Full Compass, and all the Latest Improvements.

Messrs. CHAPPELL strongly recommend this Instrument as superior to any other Pianoforte at or about the same Price, whether New or Second-hand.

THE ALEXANDRE HARMONIUMS

AT

CHAPPELL'S, 50, NEW BOND-STREET.

ALEXANDRE & SON have taken out a new Patent for the Drawing-Room Harmonium which effects the greatest improvement they have ever made in the Instrument. The Drawing-Room Models will be found of a softer, purer, and in all respects more agreeable tone than any other instruments. They have a perfect and easy means of producing a diminuendo or crescendo on any one note or more; the bass can be perfectly subdued, without even the use of the Expression Stop, the great difficulty in other Harmoniums. To each of the New Models an additional blower is attached at the back, so that the wind can be supplied by a second person, and still under the New Patent the performer can play with perfect expression.

THE DRAWING-ROOM MODEL

IS MADE IN THREE VARIETIES:—

No.									GUINEAS.
1.	THREE STOPS, Percussion Action, additional Blower, and in Rosewood Case	..	..	..	..	..	..	..	25
2.	EIGHT STOPS, ditto	ditto	..	..	..	..	..	..	35
3.	SIXTEEN STOPS, ditto	ditto	Voix Céleste, &c. (The best Harmonium that can be made)	..	..	..	..	..	60

THE NEW CHURCH HARMONIUM,

WITH TWO ROWS OF KEYS.

These Instruments are a perfect substitute for the Organ; the upper keyboard has a Venetian Swell, and acts as a Soft or Choir Organ, on which a perfect diminuendo and crescendo can be produced; and the lower keyboard answers the purpose of a Full Organ. The tone of these Instruments more closely resembles that of an Organ than any Harmonium yet produced, being rich and pure in quality. The construction is of a simple character, and not likely to be affected by damp, rendering them peculiarly suited to Churches. An additional blower is attached to each Instrument.

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